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"AN EASTER FROLIC."

BY ADRIEN MARIE IN "LA VIE MODERNE."

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DAMAGING FOR GENERAL DI CESNOLA.

SINCE our last issue there have been developments in the Feuardent-Cesnola controversy which must have a grave bearing upon the issue when it comes again before the public, as it assuredly will before long—to be settled this time, however, by no complaisant committee who can only see what they are shown, but by a tribunal whose sole purpose will be to arrive at the truth.

Mr. Feuardent, in support of his accusation that General Di Cesnola has tampered with the statue known as No. 22, the figure of a priest (illustrated in *THE ART AMATEUR*, August, 1880), has published a card giving two photographic prints of the object. Print No. 1 is a copy of the photograph now for sale in the Metropolitan Museum. It shows the figure perfect, with the right arm entire, and the fingers holding the patera. Print No. 2 shows the statue without the wrist of the right arm, without the whole hand, and without the patera. This second photograph is a copy of one sent to the Corcoran gallery in Washington by the authorities of the Metropolitan Museum, when the latter was in Fourteenth Street. We may remark here, in passing, that General Di Cesnola long since bought the negative of this photograph, and all the prints of it known to be in existence; but this particular print sent to the Corcoran gallery was apparently forgotten. Mr. Feuardent now presents these two prints side by side with three crushing paragraphs:

First, the original charge in *THE ART AMATEUR*, August, 1880:

"The right arm and right hand were procured from a fragment from another statue while the collection was in my gallery in London; but now the points of junction, which were quite apparent then, have been completely hidden."

Then General Di Cesnola's answer before the committee, January 5th, 1881:

"To this I reply: The right hand has never been broken away from the statue, but is a part of the solid stone."

And then the following, from the report of the committee, January 26th, 1881:

"We find the right hand to be a solid, unbroken part of the statue, against the side of which it is supported. . . . We have made this investigation thorough and exhaustive."

To this General Di Cesnola, in an interview with a reporter of the *Times*, replies that "if the statue ever so appeared" (as shown in print 2) it was before he returned to New York; that it was on exhibition three years before his return. This certainly does not accord with the statement in the annual report of the trustees for 1874, that "General Di Cesnola, after arranging the collection in the rooms of the Museum, has returned to Cyprus and resumed explorations." There is no doubt that he did arrange the collection before he left New York. "The break of the hand and patera," the general explains, "must have occurred in the transmission to this city." But how could he have arranged the collection without seeing the break, and why does he not explain how the mortise hole, plainly seen in print No. 2, got drilled, and who drilled it, and, in short, how it happens that the statue, evidently a little while ago much dilapidated, now appears as if it had always been in a perfect state of preservation?

A new and most serious charge is now brought against the Museum; not by Mr. Feuardent this time, but by a disinterested person, Mr. Charles Osborne, in the house of Tiffany & Co. The charge amounts to nothing less than that testimony has been deliberately manufactured in order to mislead the committee appointed to investigate the charges against General Di Cesnola. Mr. Osborne's complaint is contained in the following communication to *The Times*:

To the Editor of *The New York Times*:

During the latter part of the month of August, 1880, I went to the Metropolitan Museum of Art purposely to see the statuette No. 157, and particularly to study, as much as was possible, the mirror carved upon it. While there I made some hasty sketches—memoranda only, but quite sufficient to corroborate my recollection of the position and outline of the mirror. Yesterday I went to the Museum, and saw again the little statuette. Upon looking at the mirror I found instantly that it had been changed. It has become smaller; the handle is narrower, and its junction with the mirror is sharply accentuated; the outline is no longer the same; the flowing line is gone; the mirror is rounded at the end, and is much nearer in form to the antique. There has been, since I saw it last, an attempt to make its form more in accord with what it doubtless would have been if genuine.

I do not submit this statement carelessly. I know, as well as it is possible for one to know who can only judge of a cause from

its effect, that that mirror has been tampered with since last August; and that this statement is true, according to my best knowledge and belief, I will swear in a court of law. The trustees and committee allowed the articles to remain in the custody of Cesnola for six months. They evidently supposed him incapable of doing anything to mislead them. C. O.

NEW YORK, Saturday, March 12, 1881.

All the points contained in this letter are corroborated in a statement by Mr. Troy, the artist who made the drawings for the illustrations of the special charges as published in *THE ART AMATEUR*. Of course, it was the duty of the trustees of the Museum as soon as the investigation began, to lock up the cases containing the objects alleged to have been tampered with, and to have affixed a seal to them. But fortunately abundant testimony will be forthcoming, when the time shall arrive for confirming the accuracy of our illustrations of Mr. Feuardent's original charges. The memoranda in Mr. Osborne's note-book, the carefully finished drawings by Mr. Troy, and some tell-tale photographs of the Museum repairing-room, with other testimony which it may be premature to mention now, will form such a chain of evidence in support of the charges against General Di Cesnola as that gentleman will find it difficult to break. From the beginning of the controversy we have been impressed with Mr. Feuardent's truthfulness, and we are now more than ever convinced that his specific charges are not only true, but for the most part susceptible of demonstration. He has been at the great disadvantage of being a foreigner, with only such friends as he has made since his short residence in this country, contending against a man strong in official position and backed by the active sympathy of some of the most prominent and influential citizens of New York. Mr. Feuardent has so far been badly worsted in his conflict with General Di Cesnola. But he has right on his side, and we do not doubt that he will win in the end. We have strong faith in the American love of fair play, and believe that in this case it will assuredly not be invoked in vain.

VALUE OF INVESTIGATING COMMITTEES.

It is surprising how easily men of intelligence, high standing, and unimpeachable integrity become shorn of their most distinctive personality when once merged into that peculiar product of modern civilization—the investigating committee. But the fact is easily accounted for. There is always in the committee some one man who takes the lead. It is generally he who does all the thinking and most of the talking, sets before the others the testimony in the case—as he deems best to present it, of course—and having led his colleagues thus politely by the nose, finally draws up the report and allows them to sign it. His colleagues all know him, if not personally, at least by reputation. He is probably of their set socially, has their confidence, and he knows just how to use it to effect the result he desires. It will wound the feelings of the gentlemen who composed the committee appointed to investigate Mr. Feuardent's charges against the director of the Metropolitan Museum of Art to be told that, in view of the damaging facts establishing the truth of the charges known to the public, they could only have arrived at their decision, acquitting the accused through acquiescing in some such process of procedure as we have indicated; but it is doubtless the truth, which, however painful it may be, ought to be spoken at this juncture. The weight of the names of the committee has been used to crush an inoffensive gentleman, and to exonerate the man whom, as it appears, he has justly arraigned. The people of New York have not yet forgotten that prominent gentlemen of equal standing and integrity with Messrs. Barnard, Prime, Ward, Hitchcock, and Daly, being appointed a committee to examine the city accounts during the reign of the Tweed Ring, reported unanimously that they had carefully looked into the charges of corruption, and failed to find that there was any foundation for them. Only a few months later the infamous gang who for years had been plundering the public treasury was exposed, and fled from justice. A few months hence, perhaps, the committee who have acquitted General di Cesnola will feel as little satisfaction in hearing their names mentioned in connection with their report as must the other distinguished citizens who signed the other report giving a clean bill of health to Messrs. Tweed, Connolly & Co. some years ago.

THE PRANG PRIZES.

THE result of the Prang prize competition for Christmas cards has been singularly unfortunate so far as the public is concerned, and the contributors themselves are in arms against the management of the affair. Not only have the awards been made contrary to the conditions officially announced, but the unsuccessful competitors who furnished 1496 of the cards out of the 1500, and thus made the exhibition possible, have been denied the opportunity of selling their designs to purchasers who are anxious to make selections from them.

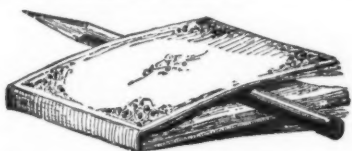
As to the awards, while we shall not challenge the judgment of the committee as to the artistic merits of the designs which took the prizes, we consider it proper to say that the awards should have been made strictly in accordance with the published terms of the competition. Christmas cards were called for, and in common fairness the claims of none but Christmas cards should have been admitted. Whatever purchases Messrs. Prang & Co. might choose to make from outside of that class should have been an independent affair. As it is, out of the \$2000 which they offered in prizes for cards designed for Christmas, they have paid \$1300 for cards which have nothing to do with Christmas, and every competitor who complied with the terms of the published offer, and who might have won any part of the prize money thus illegitimately diverted from its proper channel, has good reason to feel aggrieved.

Two out of the four prizes have been awarded to professional artists, on the score apparently of technical excellence. Mr. Elihu Vedder's design, which took the first prize, has no connection whatever with Christmas tide, or any other season of festivity, and Mr. Charles C. Coleman's, which took the third prize, is only remotely so connected. Both are admirable in their way. Both are decorative. The committee was composed for the most part of decorative artists, and perhaps this may account for their preferences so far as these gentlemen are concerned. But on what principle were the other awards made? The general judgment of the critics—and it might be added, of the public as well—certainly would favor honor being shown to Miss Rosina Emmett for her charming design of a young mother hugging her boy under the mistletoe, which took only the fourth prize; but it is not easy to account for Miss Dora Wheeler's good fortune in obtaining the second prize by the application of any principle of selection which may have influenced the committee's action in bestowing the palm on Messrs. Vedder and Coleman.

As to the right of the unsuccessful competitors to be allowed to sell their designs to whom they please, it is urged by Mr. R. E. Moore, on behalf of his principals, that the latter have had the trouble and expense of getting up the exhibition, and there is no reason why other chromo manufacturers should benefit by their enterprise. This seems rather a narrow view to take of the matter. It will strike impartial outsiders that the contributors who have given their time and brains have some rights, too, and that it is not at all liberal of Messrs. Prang & Co., or in accord with the desire they have expressed to encourage the development of decorative art in this country, to put obstacles in the way of those who have competed unsuccessfully in the late contest, but have now the opportunity to sell their designs to other dealers. The names of the authors of a score or more of the cards have been asked for in good faith and have been refused, and those who want to purchase are consequently obliged to advertise for them, as some one does in the present number of *THE ART AMATEUR*, in order to reach the designers. Of course the advertisement will effect the desired result; but the policy which compels this provoking hindrance in bringing together the person who wants to sell and the person who wants to buy is rather of the dog-in-the-manger kind. The contributors in the competition, in complying with the request to sign their cards with symbols instead of their names, of course did not suspect that by doing so they were to be debarred from selling their work when some one should come along wanting to buy it. We advise our readers who may enter into any future contest of this kind to have a clear understanding with the managers, looking to the better protection of their rights.

THE Salmagundi Sketch Club shows no disposition to rest on the laurels of the past year. A feature of its next exhibition, which will open at the Academy of Design on the first of December, will be an album of two

or three dozen etchings executed by members of the club at their weekly social reunions. It is also intended, before the approach of summer, to send invitations to artists to contribute to the winter exhibition. The idea is good. Artists would find it both interesting and instructive to devote some of their time during the cloudy days and the months of the crude greens to sketching in black and white. The club naturally feels encouraged by the increased public interest in its work manifested by the increased sales at the last exhibition. At its recent election an excellent board of officers was chosen. Mr. Charles Volkmar was appointed chairman of the Board of Control and Jury of Admission, with Messrs. George W. Maynard, G. F. Murphy, A. P. Share, and the president of the club, Mr. Joseph S. Hartley, as associates.



My Note Book.

THE Academy "private views" in New York are a delusion and a snare. As Clarence Cook wittily says, "There is no privacy and no view." The critics are all very angry with the authorities this season, and not wholly without cause; for certainly they have been treated with scant consideration. A night was set apart for them to view the pictures, but the galleries were so inadequately lighted that some of the critics wisely refrained from exercising their official functions, except at the expense of the Academy managers. To fill up space "they talked about the weather." Then came the "private view," at which one could see hardly anything except the pictures which had been "skied" by the hanging committee.

THE importance of a National Academy Exhibition demands that it shall receive consideration in another department than "My Note Book," and next month, of course, it will be the feature of "The Art Gallery." In the mean while I may be permitted to remark that, so far as one could judge from the enjoyment of the combined advantages of "a press view" and "a private view"—which are pretty much the same thing so far as the press goes—the most notable pictures are Eastman Johnson's large canvas showing two full-length figures conversing in a parlor; Hovenden's masterly "Vendeans," with the motto "Hoc signo vinces"—rather slovenly Latin, by the way; Millet's portrait of Miss Kate Field, showing "very little girl and a good deal of picture," as some one truthfully remarked; Geo. W. Maynard's portrait of Millet, and landscapes by Bierstadt, Inness, and David Johnson.

SCRIBNER'S MONTHLY for April is a wonderfully good number. Mr. James C. Beard has an interesting and admirably illustrated article on "Marine Forms as Applicable to Decoration." Mr. T. Cole has produced from a photograph the best engraved portrait of Father Hyacinthe published. Messrs. Will H. Low and M. J. Burns furnish admirable drawings for Mr. Charles H. Farnham's "Running the Rapids," and Edward Strahan contributes a delightfully written article on Greek Terra-Cottas, well and profusely illustrated. The publishers offer new prizes for the work of novices in wood engraving, and publish the engravings which took the prizes lately awarded. The competition has certainly called forth some very creditable work, although some of the least pleasant characteristics of the Scribner school of wood-engraving are reproduced, it seems to me, with almost aggressive fidelity.

AS might have been expected the recent sale in Paris of the pictures of that most liberal patron of art, Mr. John W. Wilson, attracted much attention. At the end of the three days' auction the great sum of 2,032,345 francs had been realized. The collection included many of the choicest specimens of famous masters,

especially of the Flemish school, in which Mr. Wilson's gallery was particularly rich. Among these were the four well-known portraits of Scriverius, his wife, Jasper Schade Van Westrum, and P. Van den Broecke, by Frank Hals. The first two—veritable gems of art, neither quite six inches long—were sold after exciting competition, to M. Petit, presumably for the Duc d'Aumale, for 80,000 francs. M. Sedelmayer and M. Petit bought the other two for 43,100 francs and 78,100 francs respectively. "The Rabbi," "Golgotha," and "Portrait of a Man," fine examples of Rembrandt, brought respectively 10,000 francs, 9100 francs, and 200,000 francs—the latter being the highest price of the sale, but the name of the buyer somewhat suspiciously has been kept a secret. Nicholas Maas's "L'Enfant à la Gaufre," a very fine example of the painter, brought only 10,500 francs.

BERCKEYDE's excellent "Card Players," and Bol's "Moorish Chieftain"—one of his masterpieces—were, I believe, in the collection, but I do not find them mentioned in the enterprising New York Herald's cable report of the sale. Cuypp's admirable portrait of himself drawing after nature—a famous landscape—was bought by the Duc d'Aumale for 73,000 francs. Van Goyen's "View of Dordrecht" sold for 30,500 francs; Holbein's portrait of Bishop Gardiner, 66,700 francs; "The Nurse" by De Hooghe, 12,000 francs; Rubens' "Mercury, Argus and Io," "The Greek Magician," "The Assyrian Magician," and "The Ethiopian Magician," for 48,000 francs, 20,000 francs, 15,000 francs, and 17,600 francs respectively, the last three going to the Duc d'Aumale. Ruysdael's "Le Bac," a picture of a ferry—a charming work—brought 32,000 francs; Jan Steen's "Jubilee" ("Le Roi Boit") went comparatively cheap at 16,000 francs, as did Palamedes' "Player on the Clavicin" for 12,100 francs.

THE pictures of the English school did not fare well. Constable's "Stoke-by-Nayland" and "The Glebe Farm" went to Sedelmayer for only 3000 francs and 3650 francs respectively; Crome's "The Grange" and "Environs of Norwich" for 1530 francs and 3650 francs, and Mulready's little "Watering Place," which Faucherel has engraved, for only 990 francs. Morland's fine picture of a cottage door, called "La Halte" by the French critics, was knocked down for 8520 francs, but Sir Joshua Reynolds's "Mrs. Seyforth and her Daughter," a noble work once, and well known by Grozer's engraving of it, but now ruinously faded—went for 15,500. Lawrence's brilliant portrait of Lady Ellenborough brought 10,000 francs—not a bad price for a sketch.

REMARKABLY high prices were obtained for some of the French paintings. The "Angelus" of poor Millet—who often went hungry for the want of a franc—brought the greatest figure; it being run up in about two minutes to 160,000 francs, M. Petit being the buyer. The reader may remember the subject. It represents a French laborer and his wife in a field stopping suddenly at the sound of the evening bell, which invites them to prayer. The peasant painter had witnessed such a scene hundreds of times in his youth, and it deeply impressed him. In this picture he has succeeded wonderfully in carrying out his intention of giving an impression of music. As Sensier says, "he wanted the noise of the country and even the church bells to sound." This picture was sold originally to M. Van Praet, the Belgian minister in Paris, for a few hundred francs. Millet's "Faneuse dans une Prairie," was sold for 23,700 francs, to M. Hara.

AMONG the prices paid for other well known modern French paintings were 900 francs for Troyon's "Devant Honfleur," 31,500 for his "La Mare," 17,200 for his "Vallée de la Solle," and 1510 for his "Tête de Bélier Mort," 12,050 for Roybet's "Le Message," 12,300 for Diaz's "La Mare," and 16,000 for his "Sous la Feuillée;" 12,550 for Daubigny's "Le Marais," 17,500 for Ziem's "Venice;" 9700 for Rousseau's "Paysage," and 20,000 for his "Hameau en Normandie;" 24,100 for Delacroix's "Tigre Surpris par un Serpent," 7900 for his "Marocain et son Enfant;" 36,800 for Decamp's "Intérieur de Cour en Italie," and 10,600 for his "Le Rémouleur." Bague's "La Sentinelle" brought 28,000, and his "Le Joueur de Flûte" 30,000 francs. Couture's "Après le Bal Masqué" brought 4900 francs, and Clays' "Le Zuiderzee" 6300.

WHEN in Boston a few months ago I was introduced to the proprietor of one of the leading theatres, who is notorious for his "malapropisms." He told me he understood I appreciated good decoration, and he would take pleasure in showing me some of the beauties of his theatre. "First, see here," said he, pointing with pride to the walls; "how do you like my doodoos?" I was puzzled. "Dadoes, he means—dadoes," whispered a friend at my side. I duly admired the "doodoos." "And now," cried the manager, leading me by the arm, "you shall see my qui-nine door," and we stopped suddenly in front of a door supposed to be in the style of the lamented Queen Anne. I looked the man in the face, thinking that perhaps he was quizzing me. But no; evidently he had no suspicion that there was anything wrong. The only expression he wore was one of conscious merit as an intelligent patron and promoter of the arts.

ALL true Bostonians will be shocked to learn that "a number of paintings in oil and drawings in charcoal by the late Mr. Morris Hunt," have been exhibited in London and absolutely scoffed at. The following is the language of the blasphemous critic of The Athenæum: "Excepting a few portraits in oil . . . few or none of the 119 examples are up to the level of fourth-rate current French painting. The greater part of the landscapes are confusion itself, crude reflections of the technique of Millet, and not equal to the lowest grade of the last Salon. Some of the designs, which aim at decorative purposes, are demonstrative and French enough for common domestic application in Paris, but as works of fine art they lack noble technical qualities. Mr. Hunt was obviously too ambitious."

THAT brilliant young artist, Humphrey H. Moore, having remained long enough in San Francisco to execute a lucrative commission for one of the millionaires of the Pacific Coast, has, I hear, taken advantage of his proximity to the Asian continent to visit Japan. Such an enthusiastic colorist as Mr. Moore doubtless will fairly revel in the gorgeousness of Oriental splendor which he will see, and come home with sketch books full of suggestions for future work. He is, if I mistake not, the first American artist who has sought in "far Cipango" subjects for his brush. I do not forget that a remarkable Japanese street scene on canvas was exhibited in this city a year or so ago. But the painter of the picture, it was said, had never seen Japan.

SOME one sends me a copy of the Congressional Record of last month, from which it appears that recently there was a lively discussion in Congress over a bill introduced for the relief of Louis P. di Cesnola, in the sum of \$5500, which he alleged he had paid for the services of an interpreter and a consular guard during the eleven years of his consulate. In answer to an inquiry by Mr. Dunnell whether during these eleven years he had ever put in a claim for the money or any part of it, it appeared that he had not done so, which some of the honorable gentlemen thought was rather queer. Mr. Price especially was so impressed. He set forth his view of the case in the following terms:

"This gentleman is appointed a consul. At the end of a year he finds himself minus of \$500 because he had to employ an interpreter and guard. Now if a business man—and the presumption is he is a business man, or he would not be there, although the presumption may be a violent one—he would apply at the end of the year to the State department and say, 'I am out \$500 for these necessary expenditures.' Then they either say he is entitled to that or they say he is not entitled to it. But he lets it run another year and says he has incurred \$500 more of expenditure. And so on it goes from year to year, until eleven years have elapsed, and all that time he has not been paid any \$500 a year by the government. All that time he has not learned the language of the country in which he is stationed, and keeps up his interpreter and guard, continues that expense, and pays the money out of his own pocket; and then five years afterwards he comes to Congress and asks to be reimbursed for the money he has expended."

Mr. Cox urged on General Di Cesnola's behalf that he was "a gentleman of high scientific attainments," but he admitted he was perhaps "a little loose about business matters." "Well," said Mr. Price, at last, "on consideration of his being a loose business man, I suppose we must pay it." And the general has accordingly been paid the little bill of \$5500. It does not appear that he made any charge for interest. But, of course, he can put in a claim for that at any time.

MONTEZUMA.

The Art Gallery

ROBERT W. MACBETH.



"THE CALL TO LABOR." BY R. W. MACBETH.

IN the school of British landscape of to-day, the Scotch painters are a factor of considerable importance, and among them none has more deservedly won a prominent place than Robert W. Macbeth. The work of this popular artist has been by no means confined to landscape, although his force and originality in that branch of art alone would entitle him to high rank. From the introduction of picturesque groups of rustic figures into his landscapes, he has become a genre painter of recognized ability. He was born in Glasgow in 1840, his father being Norman Macbeth, a Scottish portrait painter. He studied in the Royal Academy, and has since followed his profession in London. He was elected an Associate of the Society of Painters in Water-Colors in 1871, exhibiting there and in the Royal Academy pictures mostly genre in character, and relating generally to modern life. Among his somewhat idealized transcripts of agricultural scenes may be mentioned his "Potato Harvest in the Fens," sent to the Royal Academy in 1877, "Sedge-Cutting in Wicken Fen, Cambridgeshire," in 1878, and "Early Morning." The same year he sent to the Paris Exhibition the "Potato Harvest in the Fens" and his "Lancashire Gang," two of his best works. His "Call to Work" and "Return of the Fishermen" were among his more recent contributions to the Royal Academy. To the Grosvenor Gallery—the formidable rival of the latter—he sent in 1879 "The End of the Journey," and last year "Miss Milly Fisher," "A Flood in the Fens," and "Landing Sardines at Low Tide."

Mr. Macbeth is also favorably known as a water-color artist. Among his aquarelles may be mentioned "Linked Names," "Land at Last," "News," "A Winter's Walk," "Motherly Indulgence," "The Morning Post," "The Ghost Story," and "Lady Bountiful." In the use of the needle he ranks perhaps among the best of the present British etchers. His plate in a recent issue of *The Portfolio*, of a Cambridge-shire ferry, with gipsies and gleaners crossing together, is perhaps in his best vein. It is after a painting which he will probably exhibit at the Royal Academy this year. The time of day chosen for the picture is toward sunset, with long shadows falling on part of the figures and landscape. Mr. Macbeth of late years has etched most of his works, in some instances, as in these just mentioned, the etching being done from the finished picture, and in others from the first dead coloring or rough sketch on the canvas. Mr. Hamerton has a high opinion of Mr. Macbeth as an etcher, but notices that he "has two distinct and opposite manners—one comprehensive and sketchy, and the other laborious and minute, with the fulness of a carefully finished drawing, but none of the liberty of a sketch." The Cambridge ferry plate in *The Portfolio* is an excel-

lent example of the latter manner, as is "The Landing of Sardines," in "L'Art" of the other. The etching in "L'Art," our readers may remember, was especially commended by us in our notice in February of the last quarterly volume of that excellent publication.

From our illustrations of Mr. Macbeth's paintings our readers will form some idea of his charming versatility and the powerful human interest of his subjects which has contributed largely to his popular success. With what pathos he tells the story of desolation in "A Flood in the Fens;" how true to nature, how strong in action is the Brittany fish-wife bringing her load to shore; what joyousness and nimbleness of motion are seen in the pretty English child treading the crisp snow; and how full of sweet womanliness and dignified resignation is the dear kindly old face of "somebody's mother" nearing "The End of the Journey"



"MISS MILLY FISHER." BY R. W. MACBETH.

of life! It is not difficult to understand the success of a painter at once so tender in sentiment and so powerful in its portrayal as Mr. Macbeth. Such men we believe are the glory of the art world of to-day, and we cannot doubt that the healthful influence of their pure manly work will live long after the meretricious glitter of the works of some of their more brilliant Gallic neighbors shall have ceased to satisfy the taste of the picture connoisseur of the period. The time, perhaps, is not far distant when works like those of the Macbeth school will find their way to the galleries of American collectors, even if the now all-powerful dealer has to be ignored in the transaction. The sentiment of such paintings is surely more in accord with the purity of American domestic life than that reflected by the seminudities or soulless frivolities of the modern sensual French school, which too often find a place in the galleries of our collectors. The ladies of the household,

with their improving taste and knowledge in art matters, may have more to say in the future as to the selection of paintings than they have had in the past; and when their voice is heard, who can doubt that it will be in favor of the more virile, natural and healthful art?

"GRETA'S" BOSTON LETTER.

FLEMISH MASTERPIECES FROM SAN DONATO—FUL-
LER'S "WINNEFRED DYSART"—ART NOTES.

BOSTON, March 13, 1881.

IN the scattering abroad of Prince Demidoff's treasures from the famous auction sale at the San Donato Museum last year, ten Flemish paintings of the first quality have fallen to the Boston Museum of Fine Arts

—at least have been offered to the Museum at just what they cost a Boston gentleman who was a bidder at the sale. One was injured on the way over, and nine are exhibited at present. These are by David Teniers, Jr., Jacob Van Ruysdael, Jan Van Huysum, Simon Verelst, Willem Kalf, Gabriel Metsu, Albert Cuyp, Nicholas Maas, and Caspar Netscher. The tenth is a landscape by Ruysdael with figures by Wouvermann, and cannot be exhibited till the injury to its varnish incurred during transportation is repaired. The Teniers is "facile princeps." All are in trim good order, but this has a bright, fresh, clean gayety of color that gives the lie to its two hundred and fifty years. It might have been painted in Paris last year had Meissonier been Teniers. It is a horrid subject—simply the carcass of a huge "beef" just slaughtered and hung up spread open to the spectator. The bold brutality of its presentation in its mass and prosaic detail is one token of a painter conscious and confident of his greatness. The audacity of the choice of such a subject for an important work is vindicated by the superb display of power of which it is made the occasion. The mass of the huge object in hand is constantly kept pressing upon the mind all the while that the amazed and admiring observation is busy with the wonders of minute delineation. There hangs the red-and-white mountain of flesh, with the blood dripping into an earthen pan set beneath it (which a dog licks up sickeningly), a girl on one side cleaning the "liver and lights," grasping the stout windpipe without a qualm, and the head, denuded of its skin to the stubbly bristles of the dumb lips, and with the ox's eye looking out through its net-work of veins, set on a bench on the other side. But while you take note of all these details—of the fidelity with which the various membranes, tissues, bunches of fat, muscles, and torn tendons are depicted; how the girl's one hand sinks into a spongy mass while the other slips upon gristle; how the earthen Dutch pan shines with its glaze; how the hide, with the horns, dropped in a heap in a shadowy corner, reeks with bloody moisture—you never lose consciousness of the towering mass of the carcass. The facile subtlety of this merging of detail in the mass and main subject is the "cachet" of the masterpiece, vulgar as the subject is. Nowhere in all the minutiae is there any sign of labor, nor any failure to reveal the uttermost particulars while fusing them in their proper subordination to the whole.

The Van Huysum flower-piece is scarcely less wonderful in this regard. Here is a large, rich maze of

roses, hyacinths, peonies, tulips, narcissus, and poppy-buds gathered in "admired disorder" in a sculptured marble vase. The colors, to be sure, are faded into soft minor harmony, though clear and beautiful. But the gorgeous effect of the whole is still undiminished, while the drawing and painting is so close that one sees



"LANDING SARDINES AT LOW TIDE."
BY R. W. MACBETH.

the dewdrops on the leaves, the dust on the stamens, and the veins within the petals, when one looks. The infinite varieties of "texture" in the tender blossoms, the age and stain of damp upon the marble vase, are all completely set forth, yet without a trace of painful elaboration, without a sign of piling up or glazing down of paint, which seems everywhere as thin as varnish.

The Ruysdael landscape is a somewhat sombre example, with the leaves of the foliage of the trees something too much picked out in detail after the ancient style. But the great bulks, mass, and values of air and space and out-of-door light are there, and the beautiful, lightly clouded sky of Ruysdael. The Cuyp has reposing cattle grouped in the foreground and silhouetting against a sweet hazy distance, in a composition of the most dignified simplicity and classic purity of taste—so true a generalization of such scenes that it seems to be something we have always known, like an axiom or proverb. The Metsu is the "Usurer" that has been engraved by Leopold Flameng, a serious, powerfully-painted picture of a matter-of-fact gentleman counting the money laid down by a woman, who is wringing her hands in agony—and really doing it, too. The unmoved coolness of the strongly characterized money-lender is not greater than the calmness of reserved power with which this affecting picture was conceived and executed. The Maas is "The Jealous Husband," coupled by good authorities with "The Listener" by the same pupil of Rembrandt's. It is another fine example of the power of characterization attained in the Flemish school. The face of the man, who is standing on the stairs leading from his study in clear shadow to the pleasant sitting-room below, in a wonderfully natural and clear indoor light, where sits a woman in close conversation with a visitor—is clearly that of a man who has made a business of watching and listening, and rather triumphs in the success at last of his long-continued pains to prove himself a wronged husband. The Verelst is a picture of a dead game-bird suspended by a string tied to one claw; the Kalf a large still-life of fruit and vegetables; the Netscher a decorative piece showing sculpture upon architecture around two children blowing soap-bubbles at a window. The pictures are well known to connoisseurs and collectors, have their place in all catalogues and histories of their school, and have most of them been engraved. The Teniers was etched by himself. It is too late in the day to criticise them; even to point out or dwell upon their virtues and beauties seems rather an impertinence in America, considering how long their position has been established in Europe. Yet the gilded art-patrons who have been invited to subscribe the \$25,000 that will secure them for the Art Museum come and pick many flaws in these Dutch masters. One of them finds the carcass in Teniers' picture out of proportion to the human figures; another would as soon buy a flower frontispiece from "Godey's Book" as the Van Husysum; another would not give five cents for the lot. This would be less surprising if the

pictures were grimy and indistinct "old masters;" but they are as clear and bright as chromos, so far as condition goes.

George Fuller, the honored Nestor of New England painters, has been thinking that he was more esteemed in New York than Boston, and his latest production, "Winnefred Dysart," he has been working to finish for this spring's National Academy exhibition, in the hope of its attaining something of the success of his "And She was a Witch" and "The Romany Girl" in your city. But as it approached completion it was seen by an enterprising dealer, who persuaded Mr. Fuller to expose it here first. After one day's exhibition there were three bids for it, at the artist's own price, the highest he ever put on a work of his, and "Winnefred Dysart" remains in Boston. The venerable and eminent connoisseur and critic, Mr. Thomas G. Appleton, pens a *Laus Deo* to the papers upon this rescue of a Boston masterpiece for Boston. He says: "Mr. Fuller is now recognized as a missionary from the region where Raphael and Correggio dwelt, and his mission is full of meaning. He proclaims that dear old light which never was on sea or land. He may prove the herald of a great dispensation, the forerunner of the recovery of that old gospel the world once loved. We are weary of a realism so perfect, yet so cheap that crowds can attain to it. In this sense Mr. Fuller's art may be of the highest signifi-



"THE END OF THE JOURNEY."
BY R. W. MACBETH.

cance. We thank him heartily for what he has done, and rejoice to know that the sweet face of 'Winnefred Dysart' does not go a-begging in foreign towns, but is to stay where she belongs, at home in Boston." It is simply the picture of any little New England maiden, bareheaded in the open air, with her arms hanging

girlhood which Winnefred Dysart typifies is lost in some children earlier than in others. It may be changed into conscious womanhood in a night—in an hour. To tall Winnefred Dysart, with her "solid curves of healthful strength and painless nerves," life is still as simple and sweet as to the daisies at her feet;



"THE RETURN FROM FISHING."
BY R. W. MACBETH.

like them she only holds her frank, lovely open face to the soft summer sky and breeze, and her joy in living knows nothing else, if indeed it is wholly conscious of itself. Such an ideal created for us is certainly entitled to the much-abused adjective "precious." It has grown out of Fuller's well-known way of working. It could hardly have come by any other means. You know his hazy, half-defined figures, losing themselves in clouds of orange-and-pink "tone." These clouds are the residuum of his dreamings and musings, and his strivings to realize them. For four years, it is said, has "Winnefred Dysart" been slowly shaping her dainty, dear, delicious face in these clouds of tentative, wistful touches. For four months the ideal has been so near the artist's grasp that he could leave her for no other work. At last the vision came clear, the presence stood there in all its character, oneness, and distinctness. To an artist working in this way the moment of leaving off is the crisis and test; in this case that has been a happy and triumphant one for Fuller, for it has produced, so all say here, the American picture of the year.

The St. Botolph Club artists have just indulged in another little exhibition by themselves in the club gallery. A new portrait by F. P. Vinton easily took the first place in interest, a clear and manifest gain in sympathetic characterization and in combining sweetness with strength. Vinton's achievement, by dint of unrelenting work and candid self-criticism, is rapidly catching up with his ambition, which is of the highest. He now occupies W. M. Hunt's studio, though not yet precisely Hunt's place in portraiture. But he has twenty years in which to work up to that.

Miss Helen M. Knowlton, Hunt's pupil, and the head of a devoted band of his feminine followers, has just exhibited a portrait of him, which is remarkable for its masculine handling and rugged strength. The most extraordinary colors and daring breadth of laying on make up an effective and truthful presentation of the handsome face and its manly character.

An exhibition of etchings by Stephen Parrish, a Philadelphia artist, surprises by its testimony to the existence of an American etcher who takes rank with the very best. To clean, crisp fidelity of line in the drawing of landscape and water views he has known how to add the qualities that make up the atmosphere, tone, and poetry of a picture—not in any flippant, sketchy, haphazard way, but in a genuine thoughtfulness, serious purpose, and refined grace.

The great triennial "Mechanics' Fair" is to have its art exhibition again, and in the plans for the new permanent building, the cornerstone of which is to be laid day after to-morrow, provision is made for a hall for paintings, which will

be one of the largest and finest picture galleries in the country. This exhibition three years ago awarded gold and silver medals. There is talk of meeting one objection raised against the awards made at that time, by putting *all* the principal art dealers of the city on the committee which acts as jury. GRETA.



"A FLOOD IN THE FENS." BY R. W. MACBETH.

simply down along her simple white dress, an idly plucked bouquet of wild flowers in one hand. She may be fourteen, fifteen, or sixteen years old. That baby-like sweetness of face and utter unconsciousness of sex, that childish confidence of innocence, dreaming of no guile and fearing none, that ingenuous, wholesome,

SOME LIVING ENGLISH PAINTERS.

FREDERICK WEDMORE delivered some time ago a lecture on "Living English Painters," in which, having mentioned the various branches of art wherein, at given periods, England had most excelled—the art of portraiture a century ago, and landscape painting forty years since—he observed that the severer technical training lately within reach of English artists had already resulted in an improved treatment of figure subjects both in oil and in water-color. Certain men, it was true, who were neither young nor old, were learned draughtsmen of the figure; among them were Sir Frederick Leighton and G. F. Watts; but generally the most accomplished figure drawing was to be found among some of the younger men.

Mr. Millais was a master of pure force in painting—a realist who had begun by being imaginative. He had had his poetical period—the period of the "Huguenot"—but of late he had been the painter of fact and not of feeling. He saw with the keenest eye and recorded with the surest hand. In pure force, and the audacious use of it, he was alone in the English school. But he was a painter of what he saw, and no imagination had transformed his vision. Mr. Watts was a learned master of austere design, who omitted, perhaps too often, the charm of color. But if he was the painter of many an allegory, difficult to love, if easy to admire, he was also the painter of such pictures as the exquisite little "Dorothy." Sir Frederick Leighton, painting episodes of romance or fable, was valued, it might be, chiefly for the pleasantness of his composition and the grace and elegance of his work. It had no evil tendency but that of being sometimes super-refined, and it presented often such a union of force and agreeableness that all the world had come to enjoy it, and had fully ratified the Academicians' choice of Sir Frederick as President of the chief society of artists.

But in an age when there was rising a peculiar craving for an unfamiliar order of beauty it was natural that some artists should be found to supply it, and the aim of Mr. Burne-Jones and Albert Moore was alike elevated—Mr. Burne-Jones' in portrayal of the troubled soul, and Mr. Moore's in his representation of the untroubled body. Amid the strange inequalities of Mr. Burne-Jones the rare virtues of his art were to be recognized—his occasional nobility of color, his tenderness of sentiment, his faultless drawing of the flower and the leaf. His work, at its best, presented not what was round us every day, but the record of some hope or joy that was far below the surface of things, as Mr. Moore's work gave us the vision of joyful light and hue—some happiness brought us by the neighborhood of chosen forms. The beauty that Mr. Moore sought and found was so pure and healthy that it was morality too. England had never possessed an artist quite so sensitive to the pure beauty of form in movement, and of delicate tints that were hardly to be confused with full color.

If Mr. Moore was in some sense an idealist, Mr. Legros was a realist. He excelled in the veracious portrayal of pathetic incidents of homely life, of which perhaps the greatest was the "Repast of the Poor." Mr. Legros understood force better than beauty. His was the ugly side of reality, which was generally called realism. Mr. Pettie was a painter of incident, no less observant than Mr. Legros—though less pathetic, and with a gift of noble color rare in a Scotchman. The study of exceptional or of every-day character, and of fine types—the appreciation of the experience of age, the delicate handling of the lines and hues of youth—these things were all Mr. Pettie's.

Reference was subsequently made to one of the latest and most brilliant phases of English art—that of popular book illustration—Mr. Caldecott and Mr. Walter Crane being particularly mentioned. Mr. Wedmore said that Mr. Caldecott was modern in expression, despite the eighteenth-century costumes and accessories of his designs, and his landscape backgrounds made him modern, because, instead of being generalized, they were carefully selected. His expression was always intense, and if the imagination of the artist was in the quiet England of his grandfathers, he was himself of our day.

Mr. Crane was also individual, though he had derived something from the Florentines and more from Stothard. His draughtsmanship of the figure was often incomplete and unequal, but it would be doing scanty justice to the charm of his work, its naïveté, its grace and its inventiveness, if one were to say that not until Mr.

Crane reached faultless draughtsmanship could that work take high and permanent place.

RUSKIN SHARPLY CRITICISED.

RUSKIN—the learned, the rugged, the eccentric—has been handled without gloves by Professor John Marshall, of the Yorkshire College of Science, in a recent address before the Nottingham Art Society. Mr. Ruskin, the lecturer said, was constantly being referred to as a great art critic, and they might fairly expect from a teacher on any practical subject, first that his doctrine be a reasonable and reasonably consistent one, and second that it would work in practice. He doubted whether Mr. Ruskin's writings satisfied either of these requirements. "One found at the present time many intelligent people who thought that upon this subject of art Mr. Ruskin was a sort of inspired being, whom they must not question. This was due to the ignorance of the general public about pictures and how they were made. Very little of what he said was either true or new." Professor Marshall told his hearers to dispossess themselves of the notion that Mr. Ruskin was two men. He was the same, he said, in his treatment of political and economic questions as in his dealings with art; his great failing was to run away with some abstract in entire disregard of the actual facts of life. "Nothing was more delightful than to read Mr. Ruskin, if only you desired to let plain common-sense have a holiday." It was a doubtful question whether Turner's reputation had gained or lost by Mr. Ruskin's extravagant praise. In the course of a severely analytical criticism of Mr. Ruskin's position as an art critic, Professor Marshall condemned "the egoism which led him to speak with all the infallibility of a pope, and to demand obedience even where the reason was not able to follow his chain of argument."

BORROWED ARCHITECTURE.

In a lecture on "Architecture," recently delivered at Edinburgh, Mr. H. H. Statham noted how the Romans, while they admired Greek architecture, adopted it in a way which indicated a perfect misconception of it. "For instance, they would construct buildings with columns placed at such a distance that no stones could carry from one to the other; but they would imitate, all the same, the Greek architrave and cornice, and put an arch underneath to carry them. Then, when they wanted columns to support an arch, they could not be content to spring the arch from the capital of the column; they had always been accustomed to think of a column as it was in the Greek architecture—something with an architrave, frieze, and cornice; and therefore they placed over the capital a slice of the architrave, a slice of the frieze, and a slice of the cornice, without any reason whatever." Laying down the principle that the grouping of a building should arise out of its plan, the lecturer said that an edifice with two wings, differing internally, but showing the same external features, was an architectural falsity. And yet, he observed, this falsity was committed over and over again, wherever an architect treated the outside of a building without reference to the interior, instead of making the outside express the nature and internal grouping of the structure. Looking back upon the past course of architecture, we should see, he said, that all we now admired was built by people who built it with practical ends in view, not excluding art, and it was not likely we should get architecture which future generations would admire, or which would express the wants of our generation, until we did the same.

The Print Collector.

THE FATHER OF ENGRAVING IN ENGLAND.

THE story of John Boydell—his rise from small beginnings, his great successes, the good he did for art, the civic honors he won, and finally his deplorable bankruptcy—forms a notable chapter in the history of engraving. Boydell was born in 1719, and having served six years' apprenticeship to a London engraver named Thoms, he commenced working for himself at

the age of twenty-four. His first publication was a set of small landscapes, drawn and engraved by himself. These he sold at the modest price of one shilling. His next venture was on a much more ambitious scale; after engraving a large number of plates, he published them together at five guineas the set. This work met with such success that it laid the foundation of his great fortune. In writing of it himself he says: "It was by the profit of these prints that the engraver of them was enabled to hold out encouragement to artists in this line"; and he adds, with pardonable pride: "It was the first book that ever made a Lord Mayor of London."

At this time the art of engraving was in a very backward condition in England. Then, as now, the British collectors were liberal and intelligent; but they drew their supplies entirely from the Continent, where Edelinck, Wille, and the Bolswerts had produced their splendid engravings. Boydell saw this, and resolved to "protect home industry," by producing at least as good engravings at home as the collectors could find abroad. This he could not have done with his own hands, for he was never an engraver of great ability; but he possessed that valuable gift, the power to recognize and to utilize the talent of others—a gift through which so many men have achieved success. Thus he found and employed a young engraver named William Woollett, who was some fifteen years his junior. Woollett was a great artist, probably the greatest landscape engraver of any age or country. At the same time he was a man of an exceedingly modest and retiring disposition, and it was through the enlightened liberality and executive ability of Boydell that he was enabled to practise his art in quietness, at a time when every engraver was his own publisher. Woollett's first work for Boydell was that magnificent plate after Claude, "The Temple of Apollo." He was twenty-five years old at the time. Next came a pair of landscapes after British artists—the brothers Smith, of Chichester—this pair is the well-known "First and Second Premium Print." After these came the "Phaeton," and the "Niobe" after Richard Wilson. All these superb prints were published by Boydell at the very low price of five shillings each. About a century later a proof of the "Niobe" was sold by auction in the Johnson collection for seventy pounds sterling—an advance of twenty-seven thousand nine hundred per cent!

As Boydell prospered he employed other young and talented engravers. Three of the very finest masterpieces ever engraved were due to his enterprise. These were Sharp's print of the "Doctors of the Church," after Guido, and Earlom's pair of mezzotints—the "Fruit Piece" and the "Flower Piece." What Woollett was in landscape engraving Earlom was in mezzotint: his works are the acknowledged masterpieces in that style. The production of so many high-class prints in England not only put a stop to the large importations from the Continent, but actually turned the tide, so that numbers of these fine works were exported.

In 1776 Boydell had the honor of being elected alderman of his ward—he did not live in New York. Later he served as High Sheriff, and in 1790 he became Lord Mayor of London, in which high office he served for two terms.

The greatest enterprise of his life was the production of the "Shakespeare Gallery." Every connoisseur of fine books is familiar with Boydell's Shakespeare. It was about 1785 that this immense undertaking was begun. It was entirely the work of British artists. There were one hundred paintings produced, all of life-size, and the work of thirty-two painters and two sculptors. Boydell built a splendid gallery for the exhibition of these pictures, and it was his intention to bequeath the whole to the nation at his death. Thirty-three engravers were employed in the reproduction of the designs; but notwithstanding the energy and liberality of the projector it took twenty years to complete the work. But his princely generosity carried him beyond his depth, and the Napoleonic wars having paralyzed trade, Boydell found himself, at the age of eighty-six, a bankrupt for a great sum. This disaster, however, did not impair the high respect in which he was held. King George the Fourth (then Prince Regent) proposed his health at a public banquet, and Parliament gave him permission to dispose of the paintings by lottery. John Boydell died a few months later, and his remains were honored with a public funeral, attended by the Lord Mayor and Corporation of London.



FAC-SIMILES OF SKETCHES BY F. H. KAEMMERER.

CERAMICS

VALLAURIS WARE.



HAVE just visited the home of a French provincial family possessed by a Vallauris craze. The house itself, as also its owners, bore the ineffaceable stamp of the bourgeois class upon it, and in France the words "bourgeois" and "aesthetic" are about as remote from each

other in signification as zenith is from nadir. No Philistinism in the universe can be more rampant and ineradicable than that of the French bourgeois in the provinces, and nowhere can the taste for ornament, which may be considered instinctive in human nature, flash out with more gorgeous splendor of indefinitely multiplied gilt mirrors, ormolu clocks (sometimes three and four in a room), gilt cornices and panels, gilded furniture, gold-shot upholstery, and chandeliers—to all appearance quite as massively golden as the seven-branched candlestick of the Temple—than in its dwellings. Gilding and glossy white paint seem to express the loftiest aspirations and profoundest yearnings of the aesthetic nature in the French provinces, and a foreigner needs only to remark the affluence of glitter and glare set out upon the balconies of well-to-do houses in a French country town every bright morning—said glitter temporarily expelled from "grand salons" for the purpose of sweeping and dusting—to wonder if mines of gold have not been exhausted by the decorative rage which settled down from the gaudy, meretricious splendor of "le grand siècle," through the Revolution, into the middle classes of the present century and day.

The French home that I visited yesterday was quite as Philistine as any of its neighbors in the town of ten thousand inhabitants—that is, *would* have been but for its Vallauris mania! It had the same disproportionately immense salon, while its kitchen was not larger than an American pantry. This "grand salon" (always the holy of holies in a French provincial family) had all the ordinary gilding and white paint. As usual the floor was bare, slippery, and shining, save where a square of gorgeously blossoming carpet held the place of honor before the polished, gilt-ornamented, and, alas! empty grate. Around this square of carpet were arranged as usual, with apparent vague impression that the grate, even if empty, is the focal point of the room, summer and winter, all the gilt chairs and sofas, leaving the walls blank save for now and then a showy inlaid table on gilt feet, a gilded "jardinière" blooming tropically with artificial flowers, and an "étagère" or two crowded with ornaments. Usually in houses of the same degree of splendor and social position these "étagères" are apparently sacrificial altars to the golden calf, and are covered with gimcracks selected chiefly for their capacity in the way of reflecting golden rays. But in this particular salon, by reason of the mania which possesses the family, they looked like the show-shelves of an artistic pottery establishment, or like a section of the faïence department of the Louvre.

How or why this genuine artistic taste sprang into existence in the bosom of a bourgeois family, space is wanting to explain. A thin vein of artistic susceptibility sometimes runs through commonplace families, unsuspected and invisible for generations. Sometimes this vein in the course of ages gathers force and power enough to vitalize and dominate a whole existence; as Michael Angelo, for instance, was born into a family of magistrates, whose artistic susceptibility, if it existed at all, had existed always as the thinnest of veins.

But it is not particularly of this French family that I wish to write, nor yet of their own special little collec-

tion in which they gloried so much—of plain, glazed, olive-green ware, simple and chaste in shape, with no fanciful painting, no bloated or bulging forms, nothing that distracts the eye from exquisite grace—but of the Vallauris ware generally. This ware is so popular both



VALLAURIS WARE.

on the Continent and in England, so artistic and of so little price, that it may have already entered largely into the affections of our own aesthetic public. Perhaps, therefore, what I shall write about it will not be new to readers familiar with all the aesthetic ideas, abstract and concrete, of the day. But as there may be others

of France which for ages has been given over to the making of pottery, fine and coarse. At present more than seventy modern potteries are there in full blast, while not a spade turns over a lump of mould without displacing some fragment of antique tile, some atom of mosaic or bit of classic-shaped earthenware, to prove that even in the time of the Cæsars Vallauris wares, called then by other names, were known and patronized of the public.

The present owner of the works which produce what is known "par excellence" as Vallauris ware was brought up among the common potteries of the town. It was by lucky "finds," treasure troves turned up by spades, that his attention was first turned to the idea of reproducing antique forms in such material as would bring the utmost beauty of ceramic art into the homes of the people. A score of years ago he produced a few pieces shaped after ancient models. These designs took the fancy of fashionable visitors to that fashionable winter coast, and so added to the pecuniary means of the adventurous potter that he was enabled to go to Italy and visit the museums richest in Greek, Roman, and Etruscan treasures. Returning to Vallauris with portfolio filled with sketched forms, he set to work to reproduce his Etruscan and Pompeian models in the "modern spirit." It is to be supposed that by "modern spirit" he meant beauty with economy, not without.

With increased wealth the Vallauris works gradually produced more and more perfect ware. At present it is delicate yet strong, and rings, when struck, with bell-like tone. It is perfectly impervious to water, and is no more susceptible to breakage than ordinary crockery. It is moulded into all classic shapes, from the massive vases posed on tripod-stands, such as might serve as models for an artist with a rage for Roman or Pompeian interiors, to the exquisite little Trojan cruse or Etruscan beaker which may be bought for seventy-five cents. Most of the forms have a distinct savor of antiquity, and thus, already beautiful by reason of their delicate sea-greens, rich olives, and peacock-blues, are made more lovely by the dim sweet vision they suggest of those divine old days when beauty was worshipped in Hellas, or the fair later ones when Italy became the foster-mother of the arts. As the lovely shapes were first suggested by relics of bygone ages, turned up by plough and spade from the heart of the earth, it may be that the exquisite colors were suggested by the dusky olive groves clothing those Mediterranean shores, the golden orange thickets, and the turquoise blue of that radiant sea—a glory of color that would seem to indicate that nature wrought there in a purely "decorative" mood, with no more subtle purpose than to tickle deliciously the optic nerve.

The forms, however, are not invariably antique, a touch of quaintness being sometimes given them by fantastic curves and quirks born of the taste of the moulder. Some of them are of the more artificial and complicated forms of the Renaissance, while others are simple shapes, gracefully rounded and sweeping, such as have been the primitive potteries of all countries before "taste" came to torture their simplicity into artificial "beauty." The forms given in the simple illustration are those of an assortment lately selected from a wilderness of more elaborate ones by a professor of Harvard College. It may be discreetly whispered here that this whole assortment cost in France only thirty francs. The tall central vase is two feet in height, and serves as the central figure for chimney-piece decoration, all white flowers of large and sculpturesque forms contrasting exquisitely with the green surface, and nothing affording a finer foil than these same greens for great broad-disked golden sunflowers. Once I saw in



RHODIAN FAÏENCE VASE.

who have never seen or even heard of the fashionable Vallauris ware, and who may be grateful to any one who brings real beauty to the knowledge of slender purses, I will write not for the knowing but the un-

knowing. Vallauris is a little town on the Mediterranean coast

an artist's home a central vase of this ware holding up a very decorative mass of daintily chiselled alabaster, which mass on inspection turned out to be the tall seed-blossoms of—the common onion!

Every article of Vallauris ware is uniform in color, and thus the beauty of hue in no way interferes with enjoyment of beauty of form. The olive-green is, however, shot with wavy lines of black, which greatly increase the beauty of the glaze. These lines are produced by a trick discovered by the merest accident, as so many other artistic and mechanical innovations and improvements have been. This "shooting" of the glaze is a trade secret, but a writer in *The Cornhill Magazine* declares that the Japanese visitors who saw the Vallauris ware in the Paris Exhibition in 1878 knew the secret, and told the supposed discoverer at once how it was done. Of course, as commonly happens with our latest European inventions, the method had been practised in Japan from time immemorial.

The same writer gives some information on the nature of the Vallauris clay. "It is very tractable and plastic, and is mixed in varying proportions of material, according to the work in hand. Many of the patterns are produced on the potter's wheel, that most primitive of all human machines. The workman who fashions an imitation Trojan vase to-day works exactly as the maker of the original model worked in the ancient and prehistoric city which lies in ruins far beneath even the half-mythical relics of Priam's palace itself. The clay is well kneaded with the hand till it looks like a lump of dough, and is then placed on the rotating wheel. As it turns, the potter models the plastic mass in his hands, coaxing it out here and pressing it in there. The mouldings on the vase are done by the simple use of the finger-nail, a more sensitive and thus more trustworthy implement than any other. During the modelling the material is kept very moist, and it answers so wonderfully to the manipulation of the workman that one can readily understand the meaning of the Hebrew phrase, 'as clay to the hands of the potter.' Not even molten glass seems more obedient and supple to the maker's will. When the modelling is finished the superfluous moisture is scraped off by means of a simple instrument of horn, cost one cent."

So it may be seen the whole process of manufacture is about as simple and uncouth as could be desired, and will continue so unless the bad taste of the public—as there seem to be certain indications—clamors for more elaborate, involved, intricate, and ugly forms, when the expense of manufacture will be thus immensely increased, and the charms of the Vallauris ware, chaste beauty and cheapness, must depart from it. It is but fair to say that the evidence of a degrading influence bearing upon this simple beauty comes from England, where taste is not a predominating quality of the national character.

The more ambitious pieces are fashioned first in

plaster-of-Paris casts and afterward have the marks of the cast removed by hand and the delicate points of the design retouched by a graving knife. As to the color, that is put on as a mineral enamel, which vitrifies in the firing and so forms a glaze. But some of the most beautiful specimens are only partially glazed, and produce a pretty, dulled surface, somewhat like that of "flatted" paint, thus affording a pleasing variation from the finished surface of the ordinary ware.

MARGARET BERTHA WRIGHT.

entirely analogous in style, decorated with beautiful copper green and that pure and rich red borrowed from iron, are derived from different sources. Jacquemart hardly has patience to entertain this idea, though he does not pretend to say at what period and under what conditions Rhodes became possessed of ceramic manufacturing factories strayed from those of Persia. There is a legend that a vessel bound for Venice, and having some Persian potters on board, was wrecked on the island of Rhodes, and that there a manufactory was founded.

So says Miss Jennie C. Young in her "Ceramic Art," without giving any idea as to the date of this event. Jacquemart does not seem to have heard of this, for he only mentions the legend that during the Crusades the knights of Rhodes captured a vessel laden with Persian pottery and artisans, and compelled the latter to establish a factory on the island. At the Musée de Cluny there are many pieces produced in these suddenly formed workshops. Jacquemart says: "One recognizes in them perfectly the work of men who have left their country, of exiles detained far from their homes; certain pieces manifest the impatience felt by the captives to reconquer their liberty; upon one, the workman has painted himself in the attitude of prayer, his arms extended toward heaven, supplicating his Divine Master to break his chains. In these conditions the wares made at Rhodes would suffice to determine the nature of Persian faience, even when we have not under our eyes the original pieces. How, indeed, could we suppose that prisoners, enemies retained in spite of themselves, in a strange land, would have made there any other thing than that which they had long produced every day? How admit that upon an unknown soil, without resources, they could have been able to invent new processes, create a style, imagine the employment of decorating matters different from those they had in constant use? No; the Rhodian pottery is merely Persian faience of an inferior order."

A remarkably beautiful and characteristic example of Rhodian decoration is given in our illustration of a large vase in the possession of the King of Italy. The predominating colors of this extremely interesting faience are white and blue for the grounds and red for the designs.

It is suggested that a "color dictionary" will be necessary if the increase of ceramic tints continues long at the present rate. One reads of the most remarkable colors; for instance, of "waterixie," a green, possessing the "transparent hue of the waves before they are imbued with the detracting dulness of the waters near the shore"; "fabuleux," an intense red; while "Austrian crackle" is a light orange yellow; "clary" is a delicate straw color; and "coucher-de-soleil" is an orange red. "Amourette" is a bluish pink, "eastern yellow" a marigold hue, and "humberta" a deep peach. Evidently, of many colors, as of many books, there is no end.



DESIGN FOR A PLAQUE. "MOTHER AND CHILD."

DRAWN BY CAMILLE PITON AFTER BEYSCHLAG.

RHODIAN FAÏENCE.

THE ancient faience of the island of Rhodes in form and decoration so closely resembles that of Persia that an ordinary observer could hardly tell the one from the other. Yet learned writers on the ceramic arts have not always agreed upon its origin. Some writers have tried to show that the faïences richly decorated "de mauresque," in which turquoise blue, cobalt manganese, and a sombre olive green prevail, and the pieces

INDUSTRIAL ART

HISTORY AND ART OF BOOKBINDING.*

III.



One has arisen to rival the fame of Roger Payne, but England has produced many good binders since his time. H. Walther followed in his steps, and did very good work. Kalthoeber, Staggemeier, H. Falkner, Charles Hering, John Whitaker, and Charles Lewis are all names of note. Kalthoeber had the most distinctive style of all, and his bindings can be easily identified by the tooling on the back, which always took the form of a star or a circular ornament of some kind. He was chiefly noted for his Russia bindings, but there are some elegant specimens of his ornamentation of calf. Lewis was the reigning binder during the period when that strong wave of bibliomania which Dr. Dibdin commemorated in his handsome books passed over England. It was Lewis and Clarke who bound nearly the whole of the Rev. Theodore Williams's fine library.

Gosden was famous for his emblematical tooling for books on angling, Johnson was noted for his light calf, and many other binders have had their specialty. After Lewis came Clarke and Bedford, a firm which was afterward dissolved, and Mr. Bedford still lives to delight the lovers of good binding.

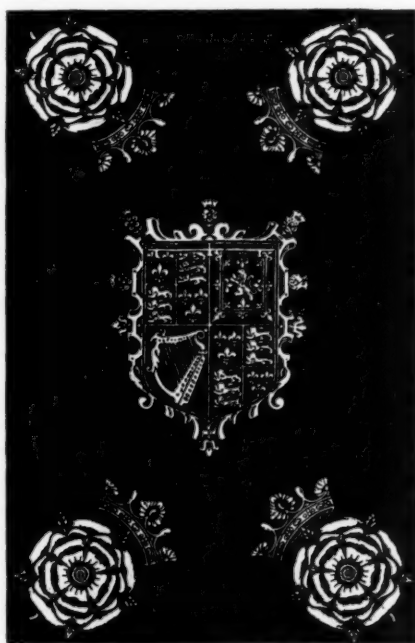
Although most of the English binders who have attained fame have been connected with London, there are a few instances of others who deserve some notice. Roger Ascham mentions Garret, a bookbinder at Cambridge in the middle of the sixteenth century. A few years later Dominick and Mills had gained such fame at the sister university that many Oxonians considered them superior to London binders. They appear to have been employed by Sir Thomas Bodley to bind his books on the recommendation of his librarian, Dr. James. Both Oxford and Cambridge have been noted for their distinctive styles of binding. One of the artists, to whom much of the good Cambridge work of the last century is due, was a binder named Dawson. Horace Walpole was told that the binding of vellum was better done in Dublin than elsewhere, and he was, therefore, anxious to have a good specimen sent to him. When the advice of the celebrated William Roscoe was asked, as to the binding of the valuable manuscripts at Holkham, he recommended John Jones, a Liverpool binder, as a fit man to superintend the work.

The Ferrar family were not the only distinguished amateur binders. The celebrated Hon. Roger North was fond of the art, and William Hutton followed it at Southwell, Notts. It is said that we may add to this small list the illustrious name of the late Prince Consort. Michael Faraday never, probably, turned out any work of importance, but all binders must be proud to remember that the great philosopher was apprenticed to a bookbinder in Blandford Street when only nine years of age.

The two illustrations on this page represent fine specimens of English bookbinding from the collection of Henry, Prince of Wales, son of James I., who, like his father, was a liberal and intelligent patron of the bookbinder's art. The rose and prince's feathers are the characteristic features of the decoration.

Since publishing that portion of Mr. Wheatley's lecture referring to the Italian contributions to the bookbinder's art we have been favored by Messrs. Watson & Co. with the loan of a superb copy of the famous Grimani Breviary. This wonderful quarto is rich with curious full-page original paintings—some really admirable—representing not only all the months but almost every important event recorded in the Old and New Testaments, and in the lives of the Martyrs. In the copy before us two of the original paintings are repro-

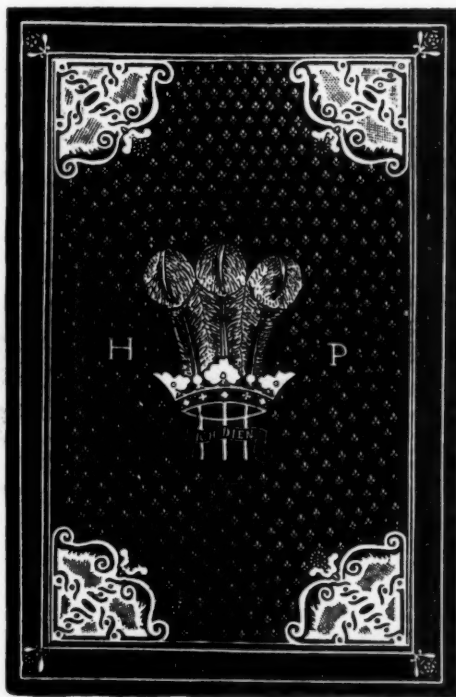
duced and the others are reproduced in photographs. It is with the beautiful binding, however, that we have to do. Our illustration gives a good idea of it. The sides and back are of ruby velvet, and the deep border



ROYAL ENGLISH BINDING.

FROM THE COLLECTION OF HENRY, PRINCE OF WALES, SON OF JAMES I.

is of finely wrought bronze. The Breviary on the front cover bears the name of Dominic Grimani, a learned cardinal who was a great patron of art. It is said to have been written in 1475, and in 1604 bound by Alessandro Vittoria, of Venice. On the back cover is the



ROYAL ENGLISH BINDING.

FROM THE COLLECTION OF HENRY, PRINCE OF WALES, SON OF JAMES I.

portrait of the Doge Antonius Grimani, under whom presumably the work was completed.

Before passing to Mr. Wheatley's comments upon the present art of bookbinding we may pause to make a

few general observations upon the subject. For the most part our modern bindings are hideous, and one longs to go back to the time when every book was bound in calf or sheep at the least, if it was bound at all. Binders follow many very objectionable practices in binding books. It is quite impossible to persuade the ordinary binder, for instance, that there is any beauty in wide margins, nay in any margin. He ruthlessly cuts off all such superfluities. According to his view the printed portion only should be left of the page, and where he is in doubt as to whether he has left enough margin he settles the question by cutting a line or two of the printing at the top and bottom. How many valuable books have been rendered valueless by the binder, no one can ever know. His enmity against margins is only equalled by his abhorrence of fly leaves, an abhorrence extending even to such useless things as title-pages. He argues perhaps that the world did very well without title-pages before printing was invented, and even for twenty or thirty years later, so that though he habitually preserves the title, more especially if told to do so, he thinks it a vanity. As to the half title, no persuasion can save it, and he looks on people who preserve the covers of books issued in covers, as simply idiotic.

Mr. W. J. Loftie, in a recent publication, tells some amusing stories illustrating the prevailing ignorance on the subject of binding. He says: "Lately I had some volumes of a scarce though modern German book on Hymnology bound. I had bought it in numbers, and gave directions that the green paper covers should be included in the binding. When the book came home I found the binder had spared the front cover, but had taken off the other, though both front and back leaves had contained notices of the greatest importance. A still more melancholy example of the hopelessness of trying to resist fate's shears in those of the binder came before me recently. A gentleman who collected Bibles was greatly elated one day at finding a copy of one of the black-letter quartos with, as he expressed it, 'the rare sheet A before the title.' Bibliographers are inscrutable in all their ways, and attach great importance to such external features. So he bought the book, though it was a poor copy wanting a leaf or two, and of a common edition. True, the 'rare leaf A' was in all probability unique, and the happy owner broke up another copy to make this one perfect, and took his treasure to a binder, charging him to spare no expense in covering it suitably. The result is too dreadful for words, and I cannot dwell on it. But the unfortunate bibliographer had gone to great expense, and had in return a very worthless book. One wonders whether binders keep albums of rare fly-leaves and title-pages. Another, and very similar case, is famous. A lady who had a nephew, wished as his birthday approached to give him a present. She knew that he greatly admired an old book in her library. It was the 'First Folio' of Shakespeare, a very large copy in the original binding. She would give him this book, and thinking it looked shabby she sent it to her binder, who took off the rubbed old calf, and put the book into a neat half-binding of green roan, at the same time cutting the edges close to the text and gilding them. The lady's nephew found it difficult to express his thanks in suitable terms, for his chief, if not his only, admiration for the book consisted in its being one of the 'tallest' copies in existence. This story has, I believe, been often in print before. But not long ago I knew an almost precisely similar case in which, however, it was only a Bewick which was mutilated by being clipped close, title taken off as soiled, and the title of the second volume prefixed to the first. There is in fact a certain excitement in sending a precious book to be bound, and the most singular thing, one of the most singular things, indeed, in the history of human nature, is the constant persistence of binders in the same habits which, for hundreds of years have caused them to be universally reprobated by all right-thinking book collectors. Roger Payne used to boast that he bound books so strongly that

* Abridged from the lecture of Henry B. Wheatley before the Society of Arts in London.

they might be laid down in a pavement, and the suffering tribe of bibliographers retorted that his books were only fit for that position. But Payne did not cut a book if he could help it, and some of his modern disciples in 'bibliopegistry' are quite as careful. It is only the ignorant second-rate bookbinder who does the damage, but it must be allowed that whether owing to the large number of such binders, or to their amazing energy, the harm they do is enough for themselves, and for their more careful congeners too."

THE ART OF THE SILVERSMITH.

LECTURING recently at the rooms of the London Society of Arts on "The Art of the Silversmith," Mr. W. Herbert Singer said that in Germany some very fair work is being produced, but chiefly of a heavy character, chased in the Renaissance or classical style. Italy and Spain are still clever in small objects, and the latter country is particularly famous for her damascened productions. France is deserving of high praise for her nineteenth century plate, the figures with which French artists enrich their work being admirably designed and modelled. But America, he said, is making the most rapid advancement in the art, and from her England has much to learn if not to fear. In England, he asserted, there is decadence, and this opinion is confirmed by a letter lately addressed to The London Times, by Mr. John Feeney, of Birmingham, who writes as follows of the present state of the craft:

"The working—mainly through the general adoption of the electro-plated process—has dwindled down to so low a point that the art of silver-working is now practically confined to the fraudulent and profitable imitations of old wares. As to the 'testimonial' variety of silver-work, where weight of metal is the sole criterion of worth, it is surely unnecessary to speak. I know of only one firm which, in spite of indifference on the part of the public, has worked its best to prevent the decadence of silver-working. It is perfectly useless, however, to urge upon manufacturers to embark in costly ventures in silver so long as the results are unsalable. The public must lead. Purchasers require to be educated, in the first place, and these, once having learned to discriminate between good work and the mass of tawdry rubbish which now finds general acceptance, will demand a different class of silver wares, with good designs honestly worked out."

Mr. Feeney suggests that much benefit might accrue to the craft by a national exhibition of plate similar to that held last summer at Amsterdam. He considers that there is ample material in England for the purpose, and that the only difficulty would be an embarrassment of riches.

The revival in England in painting, architecture, and many other arts evidently has not reached the silversmith. "There are few more distressing sights to the sensitive eye," says a recent writer, "than a sideboard set out with yachting or racing prizes. A 'cup' consists of a block of silver on which is a cast metal representation

true alone in the superior designs observed now in brocades and damassés, but also in the less conspicuous articles of the toilette. Among these must be mentioned the buttons. Le Boutillier & Co. show a number worth study from the beauty and novelty of their designs. Bronze buttons exhibit a species of very effective repoussé work, which is first achieved with a die and afterward chiselled. One shows a ship, a sea, and a distant iceberg; another a boat plunging through long grasses. Others copy Japanese designs in storks and cranes. These frequently appear in color on gilded bronze with tinted foliage. In other buttons a species

of iridescence is given by means of acids. One so treated is flashed with color which gleams like peacock's eyes.

A NEW industry, the manufacture of articles of taste in sharkskin, was represented at a recent industrial art exhibition in Paris by some elegant cabinets and mirror frames inlaid with silver, which blends extremely well with the gray and white hues of the skin.

OWNERS of carpets or rugs of fine quality, but objectionable in point of taste, will be glad to know that leading houses are dyeing them to order in art colors. The pale Wiltons and Axminsters, in fashion a few years ago, take madder reds, browns, and fawn shades well, while the deep bronze, mottled carpets come out two shades of the same color, and the improvement is very satisfactory. People of taste are sending carpets and hangings to be dipped in similar shades, stipulating for fast Morris colors, which, so far from being difficult, are gained from old and durable dyes. The effect of plain dark carpets is very good, especially in rooms less than twenty feet square.



THE GRIMANI BRIEVIARY. BOUND BY ALESSANDRO VITTORIA, A.D. 1604.

DRAWN FOR THE ART AMATEUR FROM A FAC-SIMILE COPY OWNED BY WATSON & CO., NEW YORK.

of a cutter in full sail, or a stag after Landseer, but a long way behind, or a group of ill-modelled horses and jockeys. Of chasing and repoussé work, as it was understood by Cellini, our designers know nothing. Their most ambitious efforts resemble the Prince Consort Memorial or a wedding-cake indifferently, and their ordinary works violate every canon of taste, and are so evidently only vehicles for the employment of so many ounces of metal that they do not come under the denomination of art in any sense."

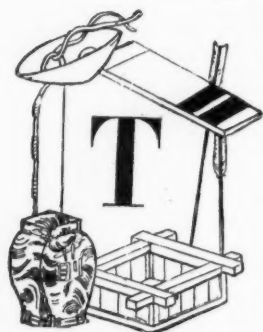
It is interesting to observe what rank the arts of design are taking in the domain of dress. This is not

rugs, with dropped pattern and border woven in one piece. Originally for crumb-cloths, but the demand for a really inexpensive rug light enough to handle easily, and the modest character of the designs, has led to a wider use of them than was anticipated. The size is about eight feet by twelve, and they are without seam, being woven on blanket looms. In fine Kidderminster, with good coloring and design, these might be most attractive, as they certainly are most convenient rugs, and the price (ten dollars) brings them within reach of all. A larger rug of the sort would be much more desirable than tufted carpets or mats for rooms in constant use.

A PHILADELPHIA firm lately manufactured a few Ingrain

ART NEEDLEWORK

ORIENTAL EMBROIDERY.



THE most celebrated embroiderers of antiquity were the Phrygians, who, Pliny says, invented embroidery. Of their superior skill we are assured, inasmuch as an embroiderer was called "phrygio," and embroidery in gold "aurophrygium," from which comes the old English word "orphrey." They were

generally employed by other nations in their finer work. Plutarch speaks of the wrought veil of the temple as having been done by them. But the art spread rapidly throughout the Eastern nations, and in the Christian world attained as high a popularity as among the ancients. Pope Paschal was a distinguished connoisseur in embroidery. Particular mention of two pieces in his collection has come down to us. One represented the story of the virgins; the other was simply decorative, representing peafowls with all the brilliancy of their plumage on an amber ground. A piece of embroidery for a portière, evidently suggested by this "chef d'œuvre" of Pope Paschal, now hangs in the rooms of the New York Decorative Art Society. The robes of the Christian bishops of the Roman and Greek churches were then, as now, covered with embroidery. This was the work of high-born and devoted dames, as we learn from old romances. Ultimately some knowledge of the art became almost universal. There is a story of an English school-committeeman who examined a child and found she could neither read nor write. "But, sir," she exclaimed, "I can crochet Moses." There are very few of our grandmothers who have not either crocheted Moses or perpetrated Aaron or some of the patriarchs in Berlin wools.

The embroidery of the East adhered to the purest canons of decorative art, or rather these have been formulated out of Oriental embroidery, which is wrought almost with the accuracy of instinct. Among the different nations it partook of their individual characteristics, and developed much in the same manner as did afterward architecture and the kindred arts. Owen Jones says the spandril of a Moorish arch and an Indian shawl are constructed much on the same principle.

Egyptian embroidery is distinguished by the same symbolism which is at the foot of all Egyptian mural decoration. The lotus and the papyrus, signifying food for the body and the mind, and the feather, the emblem of sovereignty, are the prevailing natural forms. These run through an infinite number of changes, yet retain with great ingenuity the original curves and shapes. Combined with these in myriad designs is the straight line, denoting the Nile at rest, forming the Egyptian zigzag, and the curved line, signifying the waves of the great river. The colors of Egyptian embroidery are chiefly the three primitives—red, yellow, and blue—combining with white.

Arabian embroidery, although based on that of Turkey and Persia, has distinctly a style of its own. From Persia Arabia received its elegance and the beautiful undulating forms known as arabesques, which were transmitted to the Moors, and which have made the Alham-

bra so glorious and so fruitful to the student of art. From Turkey Arabia received the acanthus, derived from the Romans, but represents it with one leaf growing out of another, thus breaking the continuity of the Roman scroll. Arabian embroidery is distinguished by its simplicity and what may be called its spirituality.

It is claimed that Turkish embroidery was beautiful until it became degraded by contact with Western nations. That it imitated Western patterns is certain. There is a piece of Turkish embroidery in New York dating from the seventeenth century, in which the fleur de lis has a prominent place, presumably copied from French brocades, which had found their way eastward. The crudity of modern Turkish tambour work is obvious. The conventional foliage of Turkish ornamentation is taken from Persia, but it is far less imaginative and less graceful, and its undue proportion of green and black by no means takes the place of the thousand intermingling Persian dyes. Turkey also took the acanthus leaf, but used it grossly and with exaggeration. As in the Alhambra sentences from the Koran are used with effect, so in Turkish embroidery the signature of Mohammed II. is introduced. Of this there are two legends. One relates that Mohammed II., who was more warrior than scribe, being required to give his signature, dipped three fingers in the ink and made the famous monogram. The other is that after the capture of Constantinople he

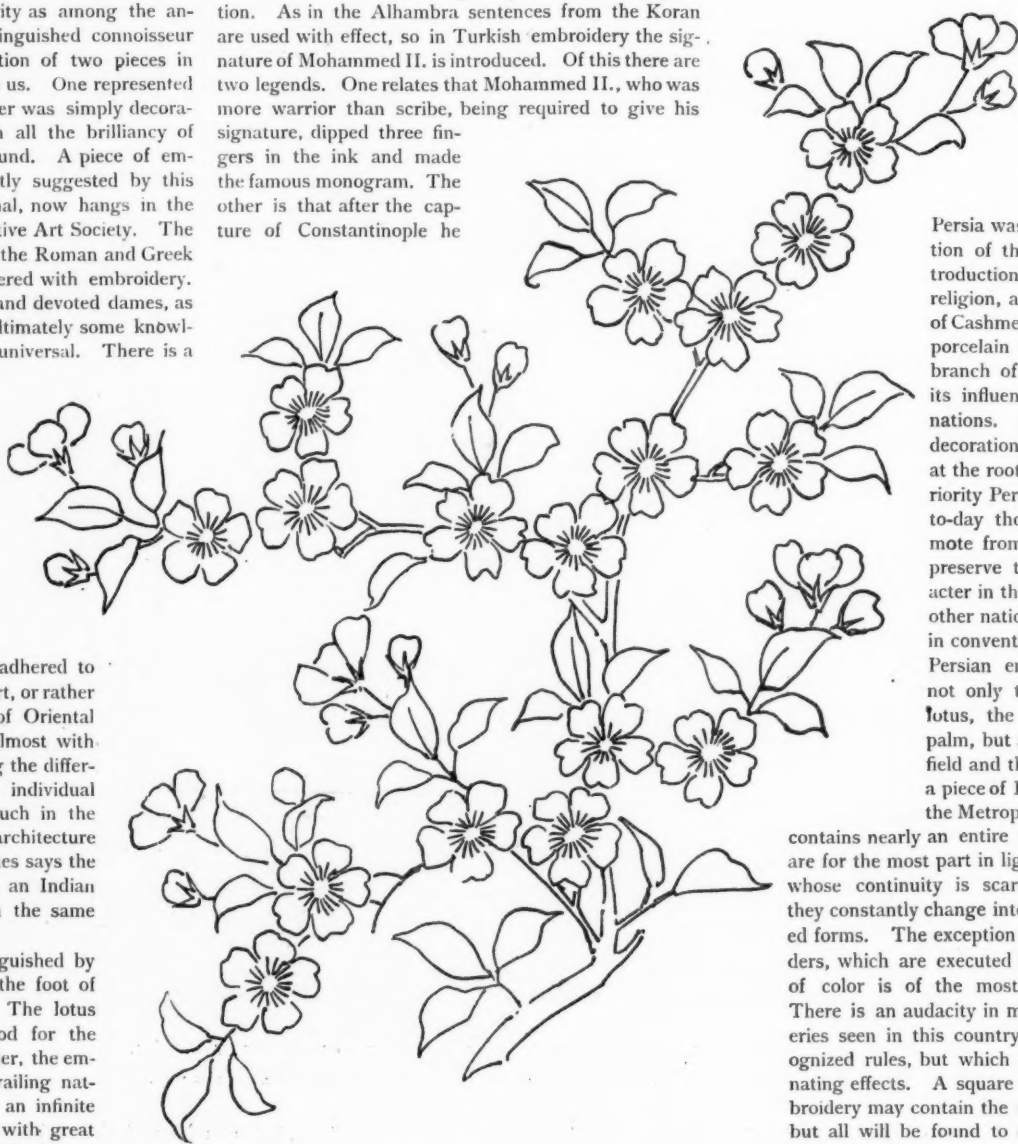
pletely carried out that in any good specimen of Indian decoration no detail can be taken away or added without injuring the general effect. The treatment of natural flowers is similar to that of the Persian, though not so varied. The lotus, the pomegranate, the pineapple, and the palm, with the twisted cord from the stem, are the basis of most Indian designs. The use of color is similar to that in Moorish decoration. It is in three planes. Red, for example, is the groundwork, giving the depth, and receiving the slender, scroll-like tracery which breaks up the surface. The blues and greens are on the second plane, and gold and yellow, catching the highest lights, are on the third. It has been said that Indian workmen use degraded colors, making use of magenta and other aniline tints. But it should be remembered that instead of working for pure color, as do the Chinese and Japanese, they strive for tone, which is the great charm of Indian decoration.

While the Indian embroideries are so beautiful in proportion and so pleasing in tone, the Persian are more fanciful, daring, and varied. To the Persian the representation of all things was permitted. It must be remembered that

Persia was the most artistic nation of the East before the introduction of the Mohammedan religion, and with the exception of Cashmere shawls and Chinese porcelain excelled in every branch of art, and transmitted its influence to the surrounding nations. As we have seen, the decoration of the Alhambra is at the root Persian. This superiority Persia has retained, and to-day those districts most remote from European influence preserve the same high character in their productions. No other nation acquired such skill in conventionalizing flowers. In Persian embroideries we have not only the pomegranate, the lotus, the pineapple, and the palm, but all the flowers of the field and the garden. There is a piece of Persian embroidery in the Metropolitan Museum which

contains nearly an entire flora. The patterns are for the most part in light interlaced designs whose continuity is scarcely broken, though they constantly change into new and unsuspected forms. The exception is in the case of borders, which are executed in masses. The use of color is of the most daring description. There is an audacity in many of the embroideries seen in this country which defies all recognized rules, but which produces most fascinating effects. A square inch of Persian embroidery may contain the tints of the rainbow, but all will be found to enhance the value of some one color.

Certain uses of the materials belong to all the best specimens of Oriental embroideries, and may be accepted as axioms in decorative art. When gold alone is used, if in heavy masses it is wrought into a dark ground. If the design is in slender lines a lighter ground is used. In either case the ground is hatched in. When an ornament of one color is wrought into a ground of contrasting color it is edged in with lighter shades. Gold ornaments, on the contrary, are edged in with a darker color. Where a number of colors are used, a gold or silver line leads them down to the back-



JAPANESE EMBROIDERY DESIGN. "CHERRY BLOSSOMS."

entered the church of St. Sophia, and with three fingers dipped in Christian blood inscribed it on the wall, where the stain remains to this day.

The most beautiful of the Oriental embroideries are the Indian and Persian. The Indian is considered perfect in all that is purely decorative in color and form. But in this statement color must be understood as signifying tone, and form as the equal distribution or proportion of the ornament over the surface. This is so com-

ground. As in the Moorish decoration of the Alhambra, the ornament is never sharply defined; on the contrary, by the use of lighter shades it appears almost in

as heirlooms is due the perfection in which we get them after the lapse of so many years. Of their age they show plenty of proofs. Many have been carefully overwrought, lined where the fabric has given away, and cared for as tenderly as a Western dowager cares for her old lace.

MARY GAY HUMPHREYS.

SUPPLEMENT DESIGNS FOR NEEDLEWORK.

AMONG the designs given in the supplement this month, those for crewel-work are especially striking. The blackberry border will be found suitable for a medium-sized rug, to be placed before an easy-chair or under a writing-table or piano. It is executed with thick crewels on a rough light brown oatmeal crash, leaves, flowers, and fruits of the blackberry shrub being embroidered in the proper colors. The petal centres and berries might be formed of French knots, but a far more expeditious and effective way is to make chains of crewel wool with the crochet hook, and sew them on in such a manner as to imitate the peculiar surface of the blackberry.

The design for a curtain border represents a conventional arrangement of the water-lily in a particularly bold style, and can be executed in satin appliqué, embroidered with arrasene or crewels on Roman satin sheeting in colors to match the curtain for which the border is intended. The various stitches employed are so clearly visible in the engraving that they need no further explanation.

The border in Indian style is suitable for many decorative purposes of needlework, and painting on wood, tapestry, canvas, or pottery. Only two or three colors—black, red, and white—ought to be employed, to preserve the character of the original taken from Eastern pottery.

The embroidered border, of which a corner and full repeat are shown in our illustration, can be used for a hearth-rug or any large-sized mat or small carpet. The size of the design is intended for a small oblong rug, but can be easily enlarged if required. The embroidery is executed on satin-faced cloth of old-gold color, partly in appliqué, partly in crewel work. For the ap-

section in detail are given in opposite corners, is done in appliqué embroidery. The dark ground of this most effective design consists of red silk plush, the three rhomboid-shaped devices of toile Colbert. To work the design a piece of toile Colbert of the required size is securely tacked to a piece of stout paper or cloth. All the outlines of the leaves and of the lower half of the fruit are executed with bronze-colored split silk. The scales on the pointed top of the pines are outlined in dull rose color. Rose-colored split silk in two shades judiciously distributed is also used for nearly all the herring-bone stitches, except those which fill the lower scales of the fruit and are worked in bronze silk. The feather stitches in the upper scales are done in rose color, and the fillings of the two crescents and the stem in a dull blue. Thus the pine appears rose-colored on the top, and of a brown tint in the lower part, resting on a bluish stem. After the three rhomboids have been embroidered as described, the triangles of the red plush frame are carefully cut out, and fixed with silk in their respective positions on the toile Colbert. The lines where rhomboids and triangles join are covered with a cord, made of twisted blue silk fixed with traverse stitches. The embroidery of the plush is very simple; the straight lines are done in rose-colored silk, with feather-stitch stars in bronze. Of the three arrow-shaped devices between the rhomboids, that in the centre is blue, the two others yellowish green. The diamond-shaped devices in the triangle are outlined in bronze color, and filled in with stitches in two shades of rose and two shades of blue. The outer rim of the cushion is made of moss-green plush, embroidered with cherry-colored and blue arrow stitches. The combed-out tassels ought to be composed of the two principal colors used in the embroidery.



EMBROIDERY DESIGN.

relief. There are several prominent examples of such effects owned in New York. One is a large table-cover remarkably well preserved. It is gayly diversified with flowers, which are wrought out to the edges in delicate gradations, ending with a silver line. Another is a curtain for a treasure-closet in appliqué, in which the ornaments seem almost carved. The object is evident. The effect is at once perceived, and each closer examination reveals fresh beauties, so that the study is always bewildering and new.

There is another kind of embroidery known as Rhodian bands, which produces its effect in monotonous and negatively. That is to say, the embroidery works out the design on the white ground, the color being the relief; and the stitches, which are turned now this way and now that, throw off the light in a manner very ingenious. These bands are in great repute for æsthetic furniture. It is said a lady in Paris has been twelve years endeavoring to collect a set to furnish a room. Bosnian borders, of which there is a set in the Metropolitan Museum, are also in monotonous, but the embroidery as usual constitutes the design.

The stitches of these embroideries, with the exception of the stem-stitch, are unlike any of those in use now. The stem-stitch, however, in almost every case takes up but a single thread of the fabric. As a rule the stitches are absolutely compact, concealing every thread of the ground. The antiques can be very readily determined by the state of the gold. In the oldest work this is so pliable that in passing the hand over the embroidery the difference between this and the silk is unfelt, and the ceremonial bath-towels were largely wrought with it. When this has been worn they have been retouched with wider, coarser metal, and the roughness is immediately apparent.

Modern embroidery is all surface work. The patient and exact toil which produces these Oriental embroideries, whose workmanship is without flaw, can only be found in those countries of the sun where the days are longer than ours. Such embroideries are the labor of years. When a child is born a piece of embroidery is begun as its wedding-gift, and the work goes on until the day arrives. Such are the greater number of the large pieces we find covered with rich embroidery. And to the fact that they have been afterward treasured



JAPANESE EMBROIDERY DESIGN. "CHERRY BLOSSOMS."

plications four colors of plush are required, deep red and grenade, pale blue, gray and moss green, as indicated by the different hatching lines. The outlines of the appliqué flowers, as well as the stems, are done with double silk of suitable color, fastened by traverse stitches of a slightly contrasting tint, and the fillings where they appear formed with French knots. The foliage and the berries are worked in crewel-stitch, with embroidery, silk, or fine crewels of a dead green color, properly shaded and outlined with a cord or stem stitch. The frame border consists of two lines of red filoselle traversely fastened with brown silk, with a row of pale blue French knots between.

The oblong cushion, of which a complete view and a

IN choosing your wools for crewel work beware of bright and vivid hues, especially of greens; sober tints of olive, sage, and dead leaf color blend best together. In fact, all the old-fashioned shades will be found suitable.

DECORATION & FURNITURE

NOVELTIES IN INTERIOR DECORATION.

THE UNION LEAGUE CLUB HOUSE AND THE VETERANS' ROOM OF THE SEVENTH REGIMENT ARMORY.



UNTIL very recently American progress in wall decoration, except in a few instances (Trinity Church, Boston, being that best known), has been comparatively unheralded. Two notable buildings now call attention to it. The decoration of the new Union League Club House is not only important with respect to the uses of the house and the extent of the ornament, but there is a

sumptuousness in the decoration which makes it a thing to be specially enjoyed in itself. The decoration of the Veterans' Room of the Seventh Regiment Armory claims attention intellectual in its nature rather than sensuous, and is equally noteworthy and interesting.

In the Union League to John Lafarge is due the dining-room of the upper floor, overlooking Fifth Avenue. The shape of the room, if it offers problems to the artist, also gives him opportunities in its broken wall surfaces. The sides of the roof slope upward, and in the central half of the room rise into a vault with gabled sides. The outer wall is again broken opposite the entrance to give place to a rose-window which receives its decoration in the beautiful hues of the glass which Mr. Lafarge manufactures for his own purposes. The walls are wainscoted in oak half way up, from which point the artist's labors begin. The walls are first overlaid with gold, which receives an open Elizabethan decoration in blue, green, and red tones up to the vault. There the decoration changes into crowded parallel rows of scroll-work and conventionalized forms worked out in blue, green, red, and white on the gold surface. These forms terminate half way up the vault, leaving the upper portion in dead gold. The gables have an additional decoration on the one end in a coat-of-arms made out of the seal of the State and the national shield framed in scroll-work in the prevailing colors of the decoration; and on the other end is a Victory, modelled by Louis St. Gaudens after designs by Mr. Lafarge. This figure is one of the most delightful features of the room. It is conceived in a large free style with draperies. One hand holds a wreath, the other a sword. The face is turned toward the spectator, and she seems to walk with conquering step and move-

ment full of spirit and grace. The figure is tinted in harmony with the rest of the room. From beneath this vault glowing with color hang the chandeliers, which in the evening, when the room will most probably be chiefly used, must greatly enhance its beauty and brilliancy.

In the halls, which were placed under Mr. Tiffany, the artist has had a more difficult task. From the plan of the building these necessarily receive but little light, and to preserve this was the decorator's first consideration. The upper hall leading to the dining-room offered the fewest obstacles. This has been treated with a Persian design in light tints, which forbid further description than that they shade to and from a "café au lait" with a melodic effect, which any one who has paid any attention to modern color schemes will comprehend. On examination this changing effect appears to be the result of a number of subtle tints of which no one makes itself felt individually. The lower hall is necessarily dark, its large window being further obscured by a brick wall inconveniently near. Here Mr. Tiffany's work is very ingenious. The wall is covered with a bright orange red, whose glaring surface is broken by an Etruscan design of small broken spirals stencilled in violet blue. The result of this is the production of a tone in which both the primary colors are lost, and which in Mr. Tiffany's estimation secures to the hall more light than if the walls were left white.

The principal feature of this hall, however, is the use of glass, which plays as prominent a part in the wall as it does in the ornamental windows. The peculiarity of this glass, which is a specialty of Mr. Tiffany, is its power of reflecting light. This adapts it to its place here in a building whose chief use is at night. Over the princi-

In the vestibule the first object has also been to save the light. This Mr. Tiffany has done by covering the wall with silver, which should not only not absorb but should reflect the light. This is varied by Arabic designs in blue, contrasting in its cool tones with the warmth of the hall above.

The theatre, by Frank Hill Smith, is treated in flat tones, broken only into panels by beams and columns. These are warm yellows and pinks, separated by the cool greenish tones of the divisions. The result is a light agreeable effect, increased by the windows, which are filled with stained-glass correspondingly cheerful in color and simple in design. About the stage is a broken ornament in gilt on a dark surface, which breaks abruptly half way into the pinkish salmon of the ceiling, and is repeated directly above the stage, thus dividing the surface into panels, for some ill-advised reason which does not appear.

The Veterans' Room of the Seventh Regiment Armory, when finished, will be one of the interesting sights of this city. This is the work of Mr. Tiffany, with the assistance of the artists George Yewell and F. D. Millet, and is in Mr. Tiffany's most ingenious and picturesque manner. The decoration is fitly chosen with reference to the character of the room, and its special feature is the use of metal and the imitation of metals. Mr. Tiffany, in accordance with the modern spirit of decoration, brings everything to his service which can contribute to the effect. The style of the room belongs to the thirteenth century, but to no one country, although the Moorish element is most pronounced. The walls are panelled in a rich oak. In the upper portion of this wainscoting are set plaques of rusty iron fastened with large bolts, which themselves form

a design on the iron. Above these is a border richly carved in the wood, and set with occasional brilliant glass mosaics. The upper part of the wall is covered with paper and receives a copper and bronze staining, gleaming red, and green, and yellow as the eye changes its position. Over this is laid a Moorish design simulating wrought metal links joined by small bars, a design which is repeated in the wooden screen of the overhanging Moorish balcony, and in the ornamental window in the rear filled with red and green glass mosaics. This wall decoration covers the upper half of each of the two large pillars; and the lower half is covered with iron chains wound solidly about and riveted with large steel bolts. The ceiling is coffered with oak and



PANEL OR FRIEZE DECORATION. "FLAMINGOES." BY H. S. MARKS.

pal landing and surrounding the chandelier is a large Chinese design in glass mosaics, which appears like a whirl of rich color, and which shows to the best advantage by gaslight. The ornamental window is designed to meet the same end, and is worked out in deep rich colors. The various panels each contain some set design: one has a vase of flowers, another dogwood blossoms and a trailing vine, and another the national bird among ribbon forms. But these at first do not appear, the artist's main design being simply decorative in point of color. This second interest in that case becomes additionally welcome.

red California pine inclosing squares of color interlaced with a braided pattern of silver. Carved oak and pillars and slabs of Tennessee marble form the lofty mantelpiece, whose opening is framed in with blue-green glass blocks set tile-fashion.

The lighting of the room forms another unique feature, and partakes also of the grim military character of the place. On either side of a heavy oak beam across the ceiling swing parallel bars of iron, spanning the room. These bars are highly ornamented, and from them hang two large and four small ornaments, which will serve for lighting. These ornamental lights with their twist-

ed curves and spiral tips have all been hammered out after Mr. Tiffany's designs at the armory forge, and are examples of skilful hand-work.

The frieze, which is not yet in place, will be, when finished, the most important decoration of the kind yet attempted here. It is to represent the arms and methods of warfare of all ages, beginning with the savage tribes and coming down to our own day. To each period is allotted a certain division, which comprehends a shield and a plaque. These are inclosed in a border of three bands, which, looped and tied, inclose the different arms, making not only their ornamental frame, but furnishing a repository of historical research which must be always interesting to the student. For example, take the two periods—Roman and Greek. On the Roman shield is the historic wolf, on the plaque a combat; about these one discerns the Roman military yoke, the slings, the tuba, the military eagles, the helmet, the scales of the Roman armor, and a battering-ram. The division appropriated to Greece, which is larger and directly opposite the mantel, has two shields; on one is the lion's head, on the other that of Medusa; the plaque between shows a Greek and an Amazon fighting, and about these are grouped the arms and military insignia of the nation. Each period is thus reproduced, until over the mantel the modern and savage meet in a great cannon-ball crossed with the savage spear and modern rifle in a whirl of color representing the smoke, dust, and motion of battle.

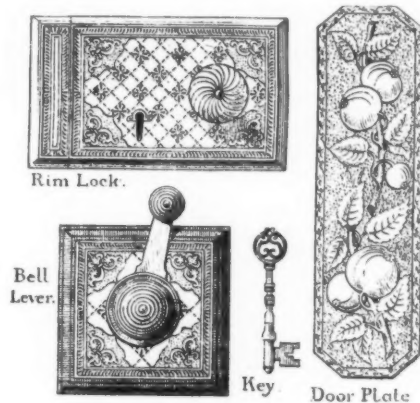
The color treatment is based on the representation of the inlaying of metals. The canvas is first covered with silver, and the dark rich hues of the ground are laid on in transparent colors, through which the silver gleams and occasionally appears intact. The ornaments and arms will appear in relief against these, worked out in higher colors. By day the aspect of the room is somewhat gloomy, but by night this peculiar metallic decoration may be expected to come out in strength. MARY GAY HUMPHREYS.

EDIS ON CITY HOUSE DECORATION.

UNDER this department we have, during the past few months, given summaries of the attractive lectures on "Decoration and Furniture of Town Houses," delivered by the well-known British architect, Mr. Robert W. Edis, before the London Society of Arts. These lectures have just appeared complete in book form, with the imprint of Messrs. Scribner & Welford, of this city. They have been revised, amplified, and rendered more valuable by the addition of practical illustrations. Instead of continuing our summaries of these lectures, therefore, we complete our presentation of the author's opinions, by quoting from the published volume before us, which is beautifully printed on very good paper and substantially bound. The illustrations are lithographic reproductions of pen-and-ink drawings, having no especial artistic merit, but they are abundant and to the point.

Mr. Edis has no sympathy with such fashionable follies in room decoration as have been so deliciously satirized by Du Maurier in *Punch*. Indeed he loses no opportunity of expressing his contempt for them. He says: "Any scheme of decoration which shall consist merely of so-called artistic wall papers, arranged in two or more heights, in the present indiscriminate fashion, without reference to the proportion of the rooms, high or low, long or square, or of stiff spider-legged furniture, of would-be quaintness in make or shape, covered with cretonne or stuff, more or less to match the paper—anything, indeed, that shall give a cold, comfortless, not-to-be-touched appearance, a sort of culminating finish of so-called high art decoration, is as much a mistake as the dreary lifeless formality, of the gilt and ginger-bread type, of imitation French work, so long affected. The art work in the room should assist, not take away from, its home-like feeling. We want a

room we can live in, delight in, and be really at home in; not a museum in which we may walk about and admire, but must not touch, in which everything seems got up in the highest art fashion, which you are to look at and say, 'How pretty! how lovely!' but which, somehow or other, will probably lead many common-sense people to go away dissatisfied, and think that if this kind of frozen art is the real artistic bread we are to



partake of, there is but little real satisfaction in it. Surely all this kind of stilted decoration is giving a stone when people are asking for bread."

The use of what is called a flattening coat, or finishing coat, of paint mixed with turpentine only, for wall surfaces, so as to produce a dull flat or dead surface without gloss, our author thinks a mistake, for this kind of work does not last when exposed to the weather; it

terially to the general artistic effect. The broad frieze, above the picture or general wall space, should be much lighter in tone, and here of course there is an opportunity for real art-work. A broad decorative painted frieze, painted in compartments or panels, with figure-subjects, Mr. Edis believes to be the most desirable finish; but we caution our readers to beware how they introduce such pretentious art-work into their homes. To be desirable it must be executed by an artist of more than ordinary ability, and for the work of such an artist a very large price must be paid. When our author commends stencil work of a certain kind, he suggests something which is more practical, because within reach of persons of moderate means. He says: "As an example of what may be done in stencil work in oil, I have seen some designs by a practical working decorator, in which the general treatment is thoroughly artistic in its character, and free from the usual mechanical sameness of coloring, or reproduction of various cut stencil plates, in one tone or shade of tinting, and in unvaried and monotonous repetition. In ordinary stencil decoration, the pattern is generally rubbed on in one tone of color, and the arrangement of the design is, as a rule, a mere reproduction of parts prolonged indefinitely, according to the amount of space to be covered; in the special work I refer to, instead of plain flat treatment of the stencil pattern, there is produced, by cleverness of handling and artistic touch, a varied tone in the different leaves and fruit forming the pattern, either by working the stencil brush very slightly over a portion of the leaf, and increasing the strength of touch and amount of color in the lower portion, by which a pleasant gradation of color is carried out, or by the use of two or more tints in the same leaf or flower, carefully blended at the moment, and worked off into delicately shadowed surfaces, by which an extremely good effect is obtained. The general decorative effect is still as it should be in this kind of work, quite flat and simple; but infinitely greater artistic character is given to the work by the skill and feeling shown in the manipulation of the brush, and in the interchange of one or two colors, to say nothing of a fairly artistic rendering and decorative treatment of the design itself by interchanging the stencil plates, and avoiding, as far as possible, any formal repetition."

Window-openings, we are reminded, are not half utilized, as a rule, in sitting-rooms; the space is very often filled up by a chair, or small table, altogether in the way; in these window-recesses, Mr. Edis suggests, might be made comfortable seats, or divans, amply and fully stuffed for ease and comfort, covered with leather or stuff, to harmonize with the other work in the rooms; and the seat inside might be fitted up for newspapers or magazines, or, in the bedrooms, for clothes, bonnets, or any other special purpose for which they might be desired. Plain pine-framed seats and risers are all that are required, properly stuffed and covered; any good joiner or upholsterer would make these at a very moderate cost, and provide not only comfortable seats but useful spaces for stowing away and preserving all sorts of things, for which it is often so difficult to find room in a city house of ordinary dimensions. In the recesses of the bedrooms might be arranged hanging closets for dresses, with shelves for linen, boxes for boots and bonnets, and the numerous articles of dress which necessarily accumulate in the household, where we have to provide for all sorts of seasons, and are often doubtful whether we want spring, summer, or winter clothing. A simple pine-pagelled cupboard front is all that is required.

The centre panel might be filled in with looking-glass down to the ground like an ordinary wardrobe, the doors divided, so as not to be cumbrous or heavy, the whole height of the cupboard being from seven to eight feet, including the bonnet or boot box at the bottom and the shelf at the top. Between the top of this and the ceiling the space should be filled up with a smaller cupboard, with shelves for stowing away surplus



A STUDY MANTELPIECE. BY ROBERT W. EDIS.

shows every mark of dirt, and will not stand washing. This picture-surface, if painted, should not be varnished, but the dado and all wood-work of the doors and windows will be made much more effective if varnished. The wood-work should be painted of similar color, as a rule, to the walls, but of much darker tone in two shades, and the panels covered with good ornament, stencilled on, all of which is inexpensive, and adds ma-

clothes and linen, but it is hardly necessary to suggest a use for any cupboards or shelves.

Many other ways of adapting what he calls constructive furniture, which could be carried out at comparatively small cost, are given by Mr. Edis. The cupboard fronts suggested could be made in pine painted at small cost, the expense of the inside fittings of course would vary according to what was required, but with a little thought and a little care all this kind of "constructive furniture" may be made artistic in character, easily removable, eminently useful, and withal inexpensive.

The illustration given on page 103 shows cupboards and shelves designed by Mr. Edis for guns, fishing-rods, swords, and china, cigars, tobacco, and pipes, in his own library. This work, he tells us, was done in pine, painted at a moderate cost, the tiles and figure plaques after Teniers, being from an old German stove, and quite unseen until placed as shown. The whole work was executed by an ordinary builder, and fitted over the original mantelpiece, which, fortunately, happened to be of simple and fairly good design, the house having been originally designed by an architect, and not by a speculative builder.

If one does not wish, for various reasons, to remove the present grates and mantels of a house, he can adapt some design for fitting up over old mantels, with some useful piece of furniture, at a small cost, and thus improve the general effect of his rooms without interference with existing arrangements, and without what Mr. Edis calls adopting "the commonplace, tasteless, and eminently dirty alternative of a wooden mantel-board, covered with velvet or cloth with senseless and useless fringe." This mode of decoration may be objectionable in a city like London, where dust and smut accumulate to a degree unknown in America (excepting perhaps Pittsburg); but under ordinary conditions there is much to be said in its favor.

In his own dining-room our author tells us that he fitted up the space over the original mantelpiece with a cluster of shelves specially made to take blue and white china, which, he thinks, has a much more decorative effect, thus arranged, than when hung up or placed in single and isolated pieces. The shelves are moulded on the edge and made narrower as they rise in height, and the whole cluster is fastened to the wall with strong wrought-iron brackets, the painted wall surface forming a background for the china. The whole was put up, we are told, at the cost of a few pounds. Under the lower shelf is arranged a light rod on which are hung russet-brown Utrecht velvet curtains to hide the modern mantelpiece, and to shut in the whole space when a fire is not required.

The dining-room, illustrated on this page is decorated and furnished from Mr. Edis's own designs, as an example of simple treatment for wall decoration and furniture. In this room the mantelpiece, with the *étagère* over, is made to form an important feature of the general design; the wall space is divided by a high dado or picture rail slightly moulded with half-inch gas piping under, as a picture rod. The frieze is painted in a plain vellum color, and decorated with stencil pattern enrichment. The wood-work generally is of pine varnished, the panels of the doors and shutters

filled in with stencil decoration in a light shade of brown under the varnish. The general wall surface is hung with an all-over pattern paper of warm golden brown admirably adapted for pictures. The furniture throughout is executed in Spanish mahogany, and designed to harmonize with the general character of the decoration.

The illustration on page 105 shows a dining-room buffet which, though perhaps somewhat over-elaborated

with unnecessary carving and ornament, combines all the requisites of a sideboard for general dining-room use, with shelves for china and glass, ample space for dinner or breakfast service, cellaret for wine, drawers for table linen as well as for drawings or instruments, and cupboards for papers; the glass is of sufficient size to lighten up the room without being ugly or vulgar in shape. Such a buffet as this, made simpler in design



by the omission of some of the unnecessary carving and notchings, which are not only expensive but collect dirt and dust, would answer all necessary purposes. The same illustration shows an arrangement of a simple matting dado, with paper centre space for pictures, and a plain-colored distemper frieze over divided by a small moulding or picture-rail.

Most of the brass and iron work of to-day adapted for general domestic purposes, in England as in this

the smallest fittings of a house, good design and good art may be obtained for almost the same cost as the inferior and generally ugly and commonplace fittings which are nowadays generally used.

To the English reader one of the most valuable features of Mr. Edis' book is contained in its practical hints as to the probable cost of modern improvements in decoration and furniture. To the American reader these hints are of little use. But, in spite of some idiosyncrasies of the author—such as his advocacy of stone fenders and the painting of stone floors—which our readers we suppose will hardly be in a hurry to adopt, the book is one which we can heartily recommend as giving the opinions of a practical architect, who, while in active sympathy with what is being done toward the improvement of our houses, sets his face resolutely against the sickening art cant rampant in England, which threatens to retard, if not bring into contempt, the work of honest and intelligent reformers.

PRACTICAL ROOM DECORATION.

II.

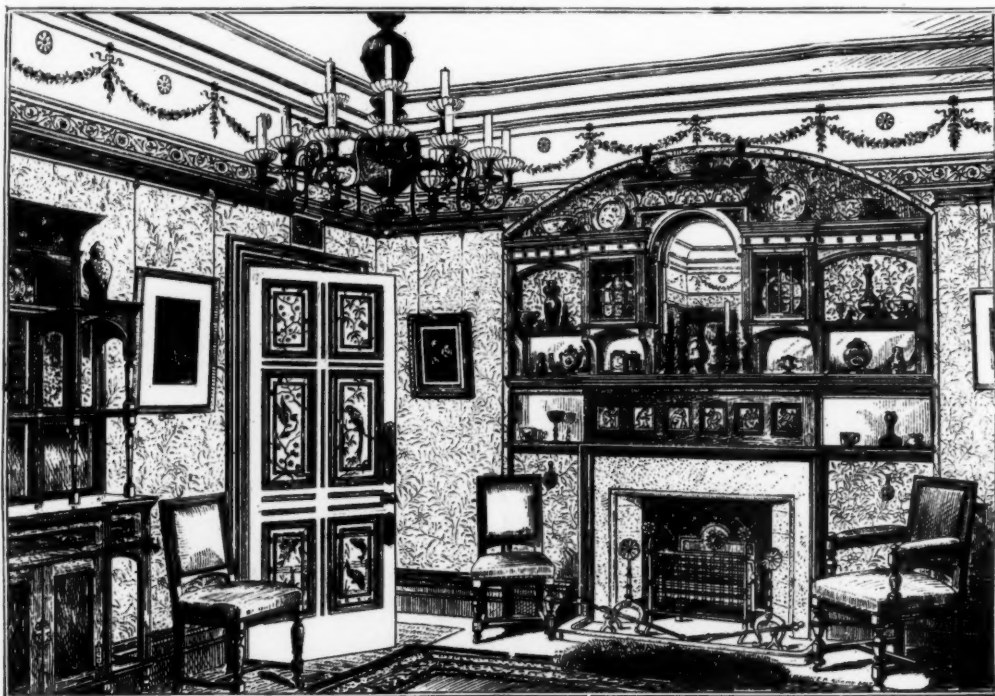
SUGGESTIONS FOR SMALL APARTMENTS.

In a recent number of *THE ART AMATEUR* we presented the ideas of Mr. H. J. Cooper for the decoration of "a model back parlor." We did not follow him in his ideal dining-room, for his suggestions, for the most part, were, in our opinion, "outré" in conception, and indeed not such as we would advise our readers to adopt. Being written for Londoners, moreover, they provided for peculiar conditions of locality and climate which do not exist in American cities. Mr. Cooper's next sketch in *The Artist* is of a modest little English country house. From this we extract such portions as may be found serviceable to American readers, not only in the country but in cities as well, where such a suite of small apartments as he describes are to be decorated.

Beginning with the low-ceiled drawing-room of his cottage residence, he starts out with the bold intention of using the primary colors—red, blue, and yellow—the term primary as used here, however, being of course only comparative—none of the colors used being pure. He begins with red for doors, shutters, skirtings, and dado rail. "For the red," he says, "I take a richer, fuller shade than the rich red of an ordinary Japanese tray.

It must by no means approach to a crimson, nor yet be so fiery as a scarlet. Further, we will have a dado, three feet high, of red India matting, all red, not broken or 'checked.' The color of this coincides with that of the wood-work. It should be observed that the drawing-room is broken into two rooms—larger and smaller, with an arched opening connecting them. In the larger room is a bow-window with a boxed seat running round it, comfortably cushioned, and in the smaller room a broad window with French casements opening on to the terrace and grounds. Both windows are on the same side—have the same aspect. The red India matting forms a line, waist high, round the two rooms, but I have

ventured to treat the upper walls differently in each room. A willow-patterned raised flock paper in soft creamy yellow covers the wall above the dado line in the larger room, and the same pattern, but in greenish turquoise blue on a warm cream-colored ground, proves to be a happy alternation for the smaller room. There seems to be no valid reason why two or three rooms forming a double room or a suite of rooms



DINING-ROOM FURNITURE AND DECORATION. BY ROBERT W. EDIS.

country, is devoid of taste in form, design, and treatment. As examples of what is good of this kind, and may be found in some of the London shops, Mr. Edis presents illustrations of such articles as locks, plates, bell levers, knockers and hanging hall lamps, several of which we reproduce. These are all selected as inexpensive examples of artistic metal work. They are presented for the purpose of showing that, even in

should be exactly alike. Oftentimes a better effect might be got with a studied harmony of contrast or of gradation in the same tint. Frequently one room is in shadow while the other is in strong light, and then an absolute matching of the tint results in an inevitably darker tone on the shady side of the house, where perhaps a paler tint, or another color altogether would be preferable. Of course by gas or candle light the balance is equal, but even then the divergence would do no harm, while the gain by day would be great.

"It will no doubt be argued that one tone of color throughout gives greater breadth and idea of spaciousness, but this I believe to be not always the case, and that the contrary plan may be used sometimes with advantage. Then if one tint reigns supreme on your walls, all the ornamental accessories of the room require to be studied from this one point of view, whereas by adopting a bolder method of coloring—that is, by varying the adjoining rooms—a distinctiveness may be given to each, and ornaments that will not suit one room may fall in with the other. Even the style of furniture may be different in the two rooms, instead of an even distribution of a number of chairs of similar pattern throughout.

"We have got as far as the red and yellow part of the scheme, and the turquoise blue. This, however, wants ballast, so we throw down a carpet in each room of rich though subdued tones of reddish brown, with a little ivory and dull green blue. For curtains, the yellow room has red, very daring, you will say, and much too hot, but then the red is again the sound quality of color secured for the paint and in the matting, while the material, a 'waste-silk' velvet, has a quiet richness the reverse of glaring. It is, moreover, softened and cooled by deep-toned curtains of Madras muslin.

"Red curtains will not, however, do for the turquoise room, and so we hang up curtains of dark peacock-blue serge with cross bands of the same colored plush, also graduated by inner curtains of soft Madras falling over the French casements.

"The window seats are cushioned in deep peacock-blue plush, with fireplace curtains and draped mantelboard of the same with Persian embroideries inserted.

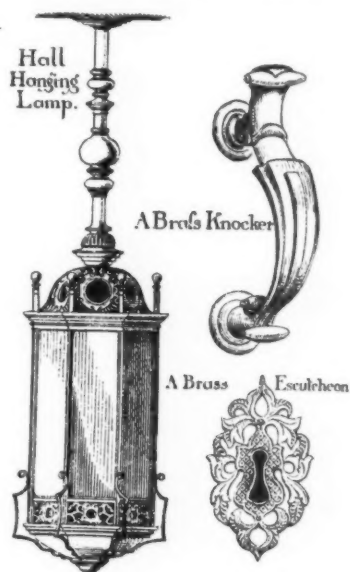
"A velvet-covered seat, style of Henri II., legs, rails, seat and all encased in fine red plush, bends itself to the gentle curve of one of the walls, a segment in fact of a large circle. As showing the impossibility of laying down hard, unyielding rules on the subject of furnishing, it may be mentioned that this particular settee, adapted from a square stiff form of old French chair to suit the curve of a certain wall, has been so successful that it has been repeatedly made since with not a single variation. And yet at first it was deemed a violation of the main principle of the design.

"The row of small upper panes in each window is filled in with tinted glass, pale rose, pale green and amber, with narrow borders of stronger ruby and peacock blue, in gilded cross-bar frames. As there is no valance to the windows, this softens the hard line of the architrave and scarcely robs us of any light.

"Bits of red, blue, and olive are sprinkled about the room in the shape of furniture covering, besides Persian embroidery, on a black ground, and various ornamental tables, cushions, etc., with here and there a fragment of old lace. Over the mantelpiece is an ebonized mirror and shelves, telling, as may be supposed, well against the soft yellow wall. Turquoise-blue, slim-necked sprinklers from Kishin, a vase of deep red Japanese ware, of the color known as dragon's blood, and sundry pieces of yellow, form relieving points of color against the black.

"The general scheme of the room is deep crimson Venetian red, about one third; pale yellow, two thirds; varied in the smaller room by red, same quantity, and turquoise blue on cream. The final complement is peacock blue.

"I have not been told, nor do I think, that the colors are oppressive, either in the brilliancy of the yellow or the force of the red. It may be that the variety to be found in other parts of the house atones for any possible defects or excesses. The soft green and oak of the billiard-room and the panelled oak dining-room would be a set-off in color; while the charm of pink walls



with frieze of flying swallows framed in by gray-green wood-work, to be found in a suite of bedrooms, is certainly in a lighter and more airy manner.

"No single room will be likely to suit every one if taken by itself: it must be viewed in conjunction with other rooms, of which it forms a part."

As an illustration of the use of what are generally known as primary colors, as Mr. Cooper says, this sketch may serve to point a lesson. He has Mr. Ruskin's prejudice against "your muddy half-tints; 'tertiaries' so-called, colors chiefly to be found associated with the more ignoble species of creation—the serpent,

COLOR IN LADIES' DRESS.

IN the masculine dress there is little or no opportunity for a contrast or harmonious combination of colors; but this is a feature of the art of dressing which ladies will do well to study. The costliest materials will fail to produce an agreeable impression unless their colors have been carefully blended. Let us enter, therefore, into a few details. Colors are divided into three classes: Primary, that is, simple or uncompound; red, blue, yellow. Secondary, binary or compound colors, each of which is formed by the mixture of equal parts of two of the primaries: purple (red and blue); green (yellow and blue); orange (red and yellow). And tertiary, binary or mixed colors, formed by the mixture of equal parts of two of the secondaries: olive (purple and green); citrine (orange and green); russet (orange and purple). The neutral colors are the grays, browns, slates, drabs, and the like.

There is yet another division: make a splash of blue paint on a white ground, fix the eye steadily upon it for a minute or so, and then turn to the white, and you will see thereon a faint image of the splash, but the color will be orange. The color of any image or reflection of a primary is always that of the secondary; and thus, as the color of the object added to the color of the reflection makes up the colors of a ray of white light, the color of the reflection is called complementary. In other words, the complementary color of any primary is the compound of the two other primaries.

PRIMITIVE COLORS.	COMPLEMENTARY COLORS.
Red.	Green.
Blue.	Orange.
Yellow.	Purple.

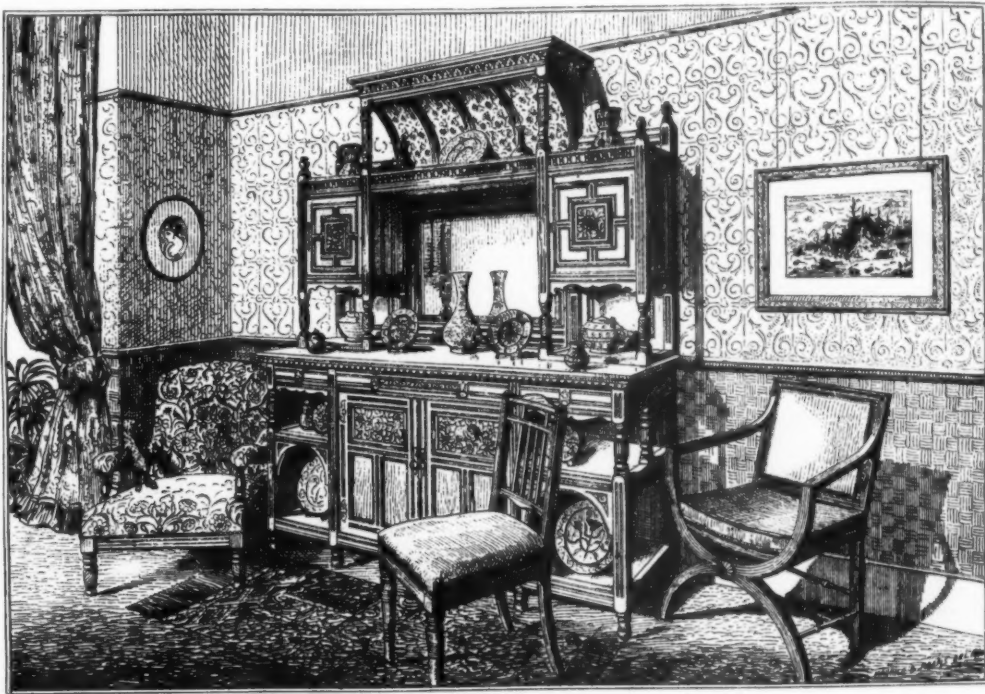
Colors are also divided into warm (yellow, orange, red, brown), and cold (olive, green, blue). Black and white, which, scientifically speaking, are not colors, become warm or cold according to their position. Tones are the different degrees of intensity of which a color is susceptible according to the admixture of white or black; but these are sometimes called tints when mixed with white, and shades when mixed with black. Hues are the "brightnesses" produced by the mixture of two or more colors.

The object to be aimed at in dress is to secure a perfect harmony of color. For this purpose we must take one color as the motive or basis of our dress, and work upon its varieties. To begin with red: this as the predominant color of a dress could be worn by very few,

but its numerous varieties are deservedly popular. Scarlet, for instance, is used to light up the neutral colors; it also harmonizes well with white. Crimson requires white to soften it, or may be combined with blue and gold, or with purple and green. Claret agrees with gold or orange. So does maroon, which may also be used with green. Magenta is best set off by black. Cerise will attune with lilac, silver-gray, pale lavender, or may be heightened by a dexterous use of gold and scarlet. As for pink, its delicacy renders it unsuitable for any but the most delicate complexions. The only decorations it will bear are in black or white or silver-gray.

Blue is suitable to most persons, but should be softened by white when it comes in juxtaposition with the skin. How it

looks when it stands alone may be seen in Gainsborough's famous picture of "The Blue Boy." It harmonizes with its complementary, orange; but fire and water are not more discordant than blue and yellow. We can also combine blue with a warm brown, crimson, and gold, or with black and purple. Light blue is a trying color, and by gaslight turns to pale green. When worn, it should be treated abundantly with white, or with gray or drab.



A DINING-ROOM SIDEBOARD. BY JACKSON AND GRAHAM, OF LONDON.

the toad, and the like." Our readers will hardly need our caution against accepting such sweeping generalizations as contained in the lines just quoted. Tertiaries are invaluable in their place in decoration, and it is as foolish to condemn their use because they are associated with "the serpent, the toad, and the like," as it would be to condemn the primary colors because they are to be seen in the berries and flowers of many poisonous plants.

Yellow is sometimes effective with brunettes. Black goes well with it; but amber or orange is preferable: the former, especially, makes a handsome picture, as you may see in some of Titian's masterpieces. Primrose is fainter and more delicate, and may be treated with purple or cerise. A tall figure, inclined to paleness, may wear orange and black, or orange and purple.

Green is another difficult color under gaslight, but may be worn in the day with combinations of white and scarlet. For evening attire, it should be relieved with gold. Light green may be used with white, or brown, or dark green. Dark green is a favorite with the old painters, but requires to be relieved with white, and treated for color with a little crimson.

Purple is the regal color. It may be embellished with gold or orange, or a little amber, or even scarlet. White should be used to relieve it. Mauve, a new and popular variety, combines with cerise, white, and gold. For slight mourning it may be treated with black and white. Lavender, for half-mourning, requires black.

Gray, as a neutral color, is generally useful and widely popular. You will remember that the wife of John Halifax, Gentleman, always chose a rich soft gray for her principal dress. It may be enriched with bright colors, even scarlet or crimson, or treated with quiet tints.

Drab and fawn are neutral colors, like gray, but somewhat warmer. They are susceptible of very various treatment, and may be heightened or toned down according to the wearer's fancy.

Brown is a good useful color, which may be relieved by scarlet, or dark blue, or a touch of crimson. Charlotte Brontë represents her heroine, Caroline Helstone, on one occasion, as dressed "in merino, the same soft shade of brown as her hair. The little collar round her neck lay over a pink ribbon, and was fastened with a pink knot."

Black, when not worn as mourning, may be treated with crimson, or white, or a deep rich yellow. It is a color almost always becoming and appropriate, gives dignity to a petite figure, and enhances the mien and bearing of a stately one. George Eliot says of Gwendolen, that "in her black silk, cut square about the round white pillar of her throat, a black band fastening her hair which streamed backward in smooth silky abundance, she seemed more queenly than usual."

White, the color of virgins and brides, is equally suitable for morning and evening dress; only the material will be different. White muslin or any kind of white cloth may be trimmed with scarlet, magenta, cerise, dark green, dark blue; white silk or satin, with pink or pale green or azure. To refer again to Gwendolen. At the archery fête she wore white cashmere, with a touch of pale green to suit her complexion. White tulle and tarlatan may be worn over skirts of almost any color.

MR. EASTLAKE remarks: "It is curious that the English, who take pains that the patterns of their carpets shall be worked out with such nice accuracy, should be quite indifferent to the symmetry of their general outline. Except in the dining-room of an English house, one rarely sees such a thing as a square, or perhaps I should say a rectangular, carpet. [One may see plenty such in America.—ED.] Two sides of it at least are sure to be notched and chopped about in order that they may fit into the various recesses caused by windows and the projection of the chimney-breast. This is essentially a modern fashion, and a very objectionable one. In the first place, much of the material is cut (as the phrase goes) 'to waste.' Secondly, a carpet once laid down in a room will never suit another (although it is often convenient to make such changes) without further alterations. Thirdly, the practice of entirely covering up the floor, and thus leaving no evidence of its material, is contrary to the first principles of decorative art, which require that the nature of construction, so far as is possible, should always be revealed, or at least indicated, by the ornament which it bears. No one wants a carpet in the nooks and corners of a room; and it is pleasant to feel that there, at all events, the floor can assert its independence. It is true that the color of deal boards, especially old and dirty, is by no means satisfactory; but a little staining fluid will meet this difficulty at a merely nominal cost." Red Chinese matting makes a much better border. It is both cheap and good.

EMBROIDERED NAPKINS.

MRS. LOFTIE, a well-known writer in England on social topics, speaking of the dinner-table, lays great stress on the necessity of "fair napkins," and adds that in these there is great room for variety and art needlework. It is very rarely, she says, that we see a pretty set. Too often the guest is presented with a large square of damask like a deal-board, stiffened in order that the butler may torture it into a fantastic shape. A napkin that is not soft and pliable is manifestly unfit for its purpose, that of wiping the mouth. It should not be too broad, but long enough to go over the knees. It may be elaborately ornamented, but not so as to prevent it from being easily washed. If, says Mrs. Loftie, the napkin is to be embroidered, there are a thousand pretty devices in which to mark it. In one corner or the middle may be embroidered a coat of arms, initials, or some device chosen to distinguish the set for the benefit of the washerwoman. Such a crest for instance as that of the Hamilton family—a tree with a sword and the word *THROUGH*—can be treated in many pretty ways if not made too pictorial. The tree may be large or small, branching or bushy, covered with acorns or bare of leaves. In this way the crest as a device need never be monotonous. Mottoes, too, can be charmingly worked in all kinds of odd places, in one corner or across the middle, or along one or all of the sides. Not only are devices pretty and appropriate, but they may sometimes afford a subject for dinner conversation when the weather has been exhaustively discussed. A grace or an apt quotation, would not be out of place. It is surely a comical idea that one should take up one's napkin, during "a flash of silence," and carefully inspect it in search of inspiration! We can fancy a couple of guests—lady and gentlemen—simultaneously seized with an epidemic of dullness, and resorting to their napkins to stimulate their flagging brains! What a marvel that no enterprising vender advertises "Shakespearean Napkins;" "Byron Napkins;" "Low-church Napkins," with evangelical texts; "High Church Napkins," with quotations from the Fathers! But then if these came into vogue, a new responsibility would weigh upon the hostess; she would be called upon to see that each napkin was adapted to the tastes and prejudices of the guest; or a ritualistic young curate might find a Low-church napkin preaching heterodoxy with its evangelical folds! while a Low-churchman might wipe his fingers on a napkin dedicated to St. Apollodorus of Tyana!

HINTS FOR CEILINGS.

It is a somewhat difficult matter in houses, where the ceilings are plain, and bordered by cornices of inferior design, to treat them with any amount of color, but it is generally desirable to tint them a light tone of gray or cream to get rid of the extreme glare of pure white. Next the cornice, a simple distemper pattern, of a darker shade of the same color, will often be found effective and useful, or one or two simple lines with stencilled corners. The tinting of the cornices must materially depend upon their design and contour; if plain moulded cornices, they may be tinted in one or two shades, the lighter tones being always at the top or next the ceiling, and gradually darkening off to the wall decoration. As a general rule, one or two of the tints of the general groundwork of the paper may be used with effect; if, however, the cornices contain the usual ill-designed and modelled plaster enrichments, care should be taken to keep them in the background, and to pick them out as little as possible, so as to avoid making their general badness of form and execution too prominent. It is well to remember a few general rules in decoration of ceilings and cornices, on which to rely when choosing colors or tints. For instance, in using what are called primary colors on moulded surfaces, remember that yellow increases, while blue diminishes in strength; the former should, therefore, be used on convex, and the latter on concave mouldings. All strong colors should be definitely separated from each other by light lines, fillets, or small mouldings; colors on light grounds appear darker by contrast, while those on dark grounds appear, as a rule, lighter. If the cornice presents any broad, flat surfaces, a simple conventional flower or geometrical pattern can often be used to great advantage, care being taken not to make it too prominent; the great aim be-

ing to keep the general work subservient, and in no way to form a dark moulded frame for the mass of light ceiling. The ordinary system of stencil decoration can be carried out at a very small expense, and, with a few good patterns, very good effect can be obtained in ceilings, where, generally, little or nothing is done; nor is it a very costly matter to lay on to the flat ceiling, small pine mouldings formed into panels and painted, with the panels filled in with some very light diaper or pattern flock-paper, or stencil enrichment.

Michael Angelo, Domenichino, Vasari, and other artists covered their ceilings with painting and fresco, beautiful in themselves, but tiring to those who have to look long at them. Michael Angelo, much against his will, painted in elaborate decoration the ceiling of the Sistine Chapel; but Giotto, who knew thoroughly well how to decorate, declined generally to waste his work where it was, at its best, but difficult to see; and in the ceiling of the Arena Chapel we find only a plain light tint of pale blue, contrasting well with his fresco decoration on the walls.

In French ceilings we find many graceful enrichments, especially those designed by Le Pâtre, from whom Inigo Jones probably took many of his ideas and thoughts; afterward Vanbrugh and Gibbs followed with work of similar character, until the perfection of this species of enrichment was attained by Athenian Stewart, and the brothers Adam, whose delicate detail, fanciful and flowing treatment of design may yet be seen in some of the old houses of London, and are all worthy of study in all plaster decoration.

DECORATIVE ART NOTES.

METAL plaques are being introduced to which the name of "stannate bronze" has been given. The plaques are made in various sizes, and are adapted to the usual positions in furniture. Stannate appears to be a hard amalgam of white metals, and the makers vary the style of finish by depositing a surface layer of brass, copper, or bronze upon the material by electricity. The designs are in low relief, and the prices low. Stannate, it is stated, may be used for door-knobs, bell-pulls, handles, hinges, escutcheons, and many other purposes.

A NOVEL and pretty decoration in Limoges is seen in a tête-à-tête set at James M. Shaw & Co.'s. The ground is left white, and in the platter is divided into six compartments, separated by a blue spatula-like design traced with gilt. The decoration within these subdivisions is a flower spray in gilt, which is brought out in different tones and in different degrees of relief. Additional color is given in small but brilliantly dyed insects, brought directly against the gilt. It is worth observing this in contrast with the elaborate and classical decoration in blue and gold of a Minton tête-à-tête set, both being admirable examples of different styles.

AMONG the most desirable Easter conceits are scent-sachets, brought into harmony with the occasion by appropriate decorations. The handsomest things of this kind are at Stern Bros.' These are all symbolic. On one is a draped figure standing in a field of lilies. Another is the boy Jesus in his father's shop; a lamb lies at his feet, while he stands gazing on a charming landscape from out a rose-laden door. From a number of such designs may be also mentioned the Madonna gathering passion-flowers. These are not more noteworthy for the subjects than for the careful drawing and the peculiar harmony of their coloring, which is for the most part done in antique tints.

CHIPPENDALE formed the back of a chair as a bow of ribbon (the ribbon-backed chair), and boasted that it was the best chair that had ever been made. Yet a greater folly was never perpetrated in art. He also made a lyre-backed chair, and many others which were as vulgar as they were stupid.

THE revival of color in dress, which makes our streets look less like a hurried and unending funeral procession, extends even to jewels. Diamonds shine only in the light of rubies, sapphires, emeralds, and other less-known but unique stones, that are now become the fashion. In a curious lace-pin at Theo. B. Starr's a green and deep red tourmaline is separated by diamonds from a very large and deep-hued garnet. In another, a ruby spinel, whose hue is deeper than the ruby, and an olivine, which is a green garnet of exquisite hue, are the extremes of a bar containing also a ruby and a sapphire with diamonds. A genuine work of art is a peridot, which is a peculiar yellowish-green beryl, very difficult to cut, with the head of Marie Stuart in cameo. This is surrounded with diamonds as a pendant, and is an ornament altogether beautiful and unique. Colored pearls and yellow-stoned diamonds are in great demand. A fleur-de-lis in diamonds holds a pink amber and black pearl. These black pearls combine very handsomely with diamonds, and make some of the most desirable pieces. In form the designs are for the most part angular, and the setting is what is known as the knife-edge. Other designs are very artistic, as a pea-pod in diamonds, disclosing tinted pearls, a pansy spray with a yellow diamond centre, and a bunch of daisies and wheat, whose leaves are carelessly incrustated with gems.

THE MUSICAL AMATEUR

THE COMING MUSICAL FESTIVAL.



THE musical festival which will be held here in May next has been so much talked and written about that there is probably not one of my readers who has not heard of it, or who has not some general idea of its scope and general arrangements. There are to be seven concerts, four in the evenings and three in the afternoons, and the programmes are to be fine and well interpreted. These programmes are as follows:

Tuesday Evening, May 3.

Dettingen Te Deum.....G. F. Handel.
(For Solo Quartette, Chorus, Orchestra and Organ.)
"The Tower of Babel," Sacred Opera.....A. Rubinstein.
(For Soli, Chorus, Orchestra and Organ.)

Wednesday Afternoon, May 4.

Overture, "Olympia".....Spontini.
Soprano Solo (not yet selected).....—
Selections from the "Walküre".....R. Wagner.
a. "Siegmund's Love-song" (Tenor Solo.)
b. "Ride of the Walküres."
Duo for Soprano and Contralto, from "Julius Caesar".....Handel.
Contralto Solo, "La Captive".....H. Berlioz.
Symphony No. 5, in C minor.....Beethoven.

Wednesday Evening, May 4.

Festival Overture.....L. Damrosch.
(For Orchestra and Organ.)
Grand Requiem.....H. Berlioz.
(For Tenor Solo, Chorus, Grand Orchestra, and four supplementary Orchestras.)
Kaisermarch.....R. Wagner.
(For Orchestra and Chorus.)

Thursday Afternoon, May 5.

Organ Solo (not yet selected).....—
Overture, "Euryanthe".....C. M. von Weber.
Contralto Solo (not yet chosen) but from.....Gluck.
Volkslied from "Norse Suite," Op. 22.....Asger Hamerik.
Scherzo.....F. L. Ritter.
(For Orchestra.)

Soprano Solo (not yet selected).....—
Overture, "Midsummer Night's Dream".....Mendelssohn.
Septette from "Tannhäuser".....R. Wagner.
(For three Tenors and four Basses.)
Rakoczy March.....H. Berlioz.

Friday Evening, May 6.

The Messiah.....G. F. Handel.
(For Soli, Chorus, Orchestra and Organ.)

Saturday Afternoon, May 7.

Toccata, in F.....J. S. Bach.
(For Orchestra and Organ.)
Alla Trinita Beata, Hymn of the 15th Century.....—
(For Female and Boy Voices, unaccompanied.)
Chorus from "Paradise and the Peri".....R. Schumann.
(For Female and Boy Voices, with Orchestra.)
Scene from "Romeo and Juliet".....O. B. Boise.
(For Violoncello Obligato and Orchestra.)
Duo for Soprano and Contralto, from the "Requiem".....G. Verdi.
Tenor Solo with Quartette.....—
Chorus of Peace-messengers from "Rienzi".....R. Wagner.
"Les Preludes," Symphonic Poem.....F. Liszt.

Saturday Evening, May 7.

Overture and Selections from "The Meistersinger of Nürnberg".....R. Wagner.
(For Soli, Chorus and Orchestra.)
The Ninth Symphony.....Beethoven.

These programmes will be interpreted by a chorus which is variously stated as numbering from twelve hundred to two thousand seven hundred voices. I did hope to clear up my ideas on this matter by consulting official records, but these are more confusing than rumor itself; for it is there stated that "the grand chorus of 1200, the young ladies' chorus of 1000, the boys' chorus of 250, and the 12 soloists, make, in all, over 2700 persons;" and that vanquishes my arithmetical powers completely. There will also be an orchestra of about two hundred and fifty-five pieces, and a large organ, built by Roosevelt of this city.

There is, therefore, material enough to do effective work and not enough to be cumbersome or unmanageable. It is true that in the first Handel festival (in the English Crystal Palace) there were three thousand

singers and an orchestra of twelve hundred, and that in later years this was increased to five thousand singers with a comparative augmentation of orchestra; but that was with an English chorus, and there are no such chorus-singers anywhere in the world as the English; it is the one branch of executive music in which they excel. In this country, this chorus of twelve hundred voices is quite as large a body of singers as can safely be trusted with the execution of any work needing care or precision, and it will need all Dr. Damrosch's experience and skill to avert more than one possible misadventure of the most glaring kind. That spirit of insubordination and determination not to be governed, which is an American characteristic, makes the people of this country anything but good choristers; it is impossible to get from them that utter and unquestioning obedience to one will which is necessary before any large body can be moved with precision and unity of effect.

Undoubtedly the coming festival will be the greatest affair of its kind yet given in this country. I may here be reminded of the Boston Jubilees, but they were much more "clap-trappy" than musical, and are not, for true value and importance, to be for a moment compared with what we are here promised. The anvil chorus, with a full company of red-shirted firemen to bang the anvils, may be very gratifying to the foolish crowd; but the most frantic Bostonian would hardly claim for it much musical worth or educational power; and while the introduction of cannon into certain compositions was novel, it was hardly a valuable innovation.

But here we are promised new (that is, as far as America is concerned) works, of sterling worth and of the highest interest. The Requiem of Berlioz has long been considered one of the mightiest efforts of his genius; unfortunately it demands such a mass of material for its production that it has been performed in Europe but two or three times and in this country not at all. There must be a large chorus, an excellent soloist, and five orchestras!—the grand orchestra being supplemented by four smaller ones, posted in the four corners of the building, and responding to it or to each other with marvellous effect; while instead of the usual pair or trio of kettledrums, there are required sixteen kettledrums (eight pairs) and ten men to play them! So that, except under the circumstances of some such festival performance as the one I am now considering, the production of this immense composition is impossible. Rubinstein's "Tower of Babel," although not as exacting as the Requiem in its orchestral needs, is more so in its vocal, as it frequently calls for two or three separate and complete choruses working simultaneously.

Of the indescribable effects produced by a mighty mass of voices we know in this country little or nothing. The Handel and Haydn Society of Boston is the largest steady organization we have, and that is not large enough. I remember hearing "Israel in Egypt" sung by that society. Almost all the choruses in this work are double, and the society proved to be not big enough to cut effectively into halves. After having heard the same work given in England with nearly two thousand voices in each chorus the Handel and Haydn Society's work sounded very, very thin.

This festival will give some idea of what may be done by means of voice massing. When the twelve hundred voices are combined in one chorus, some grand effects may be produced. Still, this body is not nearly large enough for a work like the "Tower of Babel" when given in a building as large as that chosen for this festival; three choruses of four hundred voices each will prove rather unsatisfactory there.

The most noteworthy point of this festival will be, not the numbers concerned, but the music chosen for performance; and this, as will be seen by reference to the programmes above, is of a high character. A faint attempt to give a national coloring to the affair has been made, by the introduction of one or two numbers by musicians residing in this country. These are a Scherzo by F. L. Ritter, of Vassar College fame, a fine

musician whose Second Symphony I remember with great pleasure; a movement from the "Morse Suite" of Mr. Hamerik, musical director of the Peabody Institute in Baltimore; an orchestral "Scena" by Mr. Boise, a musician residing in this city, and an overture by the inaugurator and conductor of the festival, Dr. Damrosch.

As the prospectus states that the evenings are to be devoted to the highest and most exacting class of music, the afternoon programmes being of a more varied and popularly interesting character, it is natural to suppose that these native and almost unknown compositions will make their appearance at the day performances. This is the case with all but one. With characteristic modesty and self-deprecation, Dr. Damrosch meekly inserts his own composition at the opening of the second evening programme; while Professor Ritter's (presumably excellent) "Scherzo," and Mr. Hamerik's (undoubtedly good) "Volkslied" are thrown to the groundlings in the afternoon. I call Mr. Hamerik's "Volkslied" "undoubtedly good" because I have heard it, and can therefore vouch for it; and I call Mr. Ritter's composition "presumably excellent" because I have heard as yet nothing from his pen that was not musicianly and interesting. I do not know enough of Mr. Boise as a composer to be able to form much opinion as to the probabilities of his work; while, as for Dr. Damrosch, I have a dim recollection of a former overture of his performed some years since, which was excessively learned and dreadfully dry, and which would have sent me to sleep had it not irritated me into wakefulness by its continual modulations which led nowhere, and its unhappy struggles after ideas that did not exist; and with that recollection as a guide I do not anticipate unmingled delight during the performance of his modestly placed composition.

The arrangements for the festival have been, and promise still to be, practical and well-judged. For the chorus, the system of "partial rehearsals," so strongly advocated by Berlioz, has been (although in a somewhat different manner) carried out. Sections of the whole mass have been in training in different places, under different conductors (subject, of course, to necessary supervision by Dr. Damrosch, under whose stick they must all finally come), and a combined rehearsal of a large number of these sections lately held at the Cooper Union in this city proved that there would be very little difficulty in making these separate bodies, when joined, sing with unity of purpose and effect.

The organ to be used is one already existing, of known excellence and fitness; this choice is much wiser than the usual plan of having some builder run together in a hurry a special instrument, which may, or may not, be what is required.

The locality chosen is a good one. No hall or other recognized public building could be found which would even approach the necessary dimensions, and at the same time present the indispensable acoustic qualities. The drill-room of the new Seventh Regiment Armory Building, permission to use which has been obtained, is exactly calculated for such a series of performances. When the necessary stage for orchestra, organ, and singers has been constructed there will still be room for seats for nine thousand people. The place is excellent for sound, and well provided with exits in case of sudden necessity; while the elevated road and three or four lines of street cars make it easy of access from almost any part of the city.

The prices of admission and subscription tickets have been made very reasonable. Single admissions, without reserved seat, will cost one dollar; reserved seats, one dollar extra in the evening and half a dollar extra in the afternoon. For those people who judge of the excellence of a performance by the amount it has cost them there will be boxes for which they will be permitted to pay a sufficient price to make them think that they are really participating in something very fine. A subscription ticket for the whole seven concerts, with reserved seat, costs only ten dollars, and will be by far

the best investment for most people, even though one may have to miss one, or even two performances.

The general public is always more interested in *whom* it will hear than in *what* it will hear; so I suppose I ought to mention the soloists engaged to assist at the festival. Contrary to the usual custom, I shall begin at the bottom and build upward. Basses and baritones first, therefore. Whitney, whose fine voice even his incorrigible habit of sliding about and dragging one tone into another cannot quite spoil, for bass; Henschel, most artistic of singers, Stoddard, and Remmertz, whose gigantic voice is well fitted for big work though he does not use it well, for baritones. Tenors, Campanini and Toedt; all America could not furnish two better singers—no, nor two others as good. Contraltos, Miss Winant and Miss Cary; not much room for improvement in these selections either. Sopranos, Mme. Gerster and Mrs. Imogene Brown! From the sublime to the ridiculous! Gerster in large works, in a large building! A penny whistle trying to play trombone! A be-frilled and be-furrowed miss posing as a tragic queen! A singer who can whistle sweetly enough through the trills and roulades of the old sickly and unmeaning operas of execution, and who failed miserably and irredeemably as *Elsa* in "Lohengrin," chosen to sing in the "Messiah," the "Tower of Babel," the "Dettingen Te Deum," perhaps even in the Ninth Symphony! Had the choice been Mlle. Valeria (if a Mapleson artist *must* be chosen) the matter would not have been so ridiculous. For Valeria has some idea of the broad school of singing, and is artistic and musicianly in conception and feeling; but Mme. Gerster!—words fail to do justice to the subject. And Mme. Gerster has a worthy companion. The festival prospectus says "Mrs. Imogene Brown is no stranger to the music circles of this city," a fact the truth of which I sorrowfully acknowledge. There are at least a dozen soprano singers in this city better fitted in voice, in cultivation, and in experience, to take an important part in performances of such a character as these, to say nothing of those who might be imported from Boston and other musical centres; and yet the best Dr. Damrosch can do for us on sopranos is Mme. Gerster and Mrs. Brown! I advise all music friends, who desire really to enjoy the festival, to close their ears as tightly as possible during the soprano solos, and to open them as wide as possible at all other times; for, unless all signs fail, sopranos excepted, the performances generally are going to be fully worthy of the works to be performed. C. F.

THE RUMMEL RECITALS.

As the time for Mr. Rummel's departure from among us draws near, people are beginning to wake up to the fact that, when he goes, we shall lose a pianist who is, in many respects, the best we have had since Rubinstein. In order to make a piano recital interesting to the end, a pianist must possess great personality, and a complete control of all the means which may be employed to impart color and variety to an instrument which is, in itself, colorless and monotonous. Without these gifts, the most marvellous execution, the most complete technical skill, become wearying and dull, long before the limits of the most brief recital are reached. An excellent proof of this fact was furnished in the first recital of Mr. Joseffy (the only one I had the courage to attend) at Steinway Hall. His programme was not to be blamed for lack of variety; three pieces of Handel, a sonata (the Appassionata) of Beethoven, three pieces of Schumann (one of them the Toccata), several pieces of his own, the Schubert "Hark, hark, the Lark!" arranged by Liszt, and a Joseffian hash of the 11th and 13th Liszt Rhapsodies with extra and unnecessary cadenzas, made a musical bill of fare of sufficient contrasts to be interesting; but partly from lack of the qualities mentioned above as necessary, partly from absolute lack of comprehension of some of the works chosen, the whole effect of the recital was "boring" in the extreme. Joseffy has but one color on the piano; it is a very beautiful one, but it does not suit all objects, and the mind quickly tires of one color embroidered with digital lace-work. Rummel, on the contrary, has all colors at his command, and various styles; and his recitals have therefore a variety which makes them unflaggingly interesting, even though you may not always agree with him in his conceptions. He has at will the most thunderous power

and the most delicate whisper, the most vivid and brilliantly pointed staccato and the most linked and continuous legato, together with every combination of these gifts and every gradation between these extremes. At his will the piano shall storm in fury or murmur in love, shall breathe of the sea in its calm and in its rage, or of the greenwood in its sunlight splendor and in its tempest-tossed agony, shall beseech or command, complain or express resignation, glitter with impish mischief or breathe the softest consolation. Joined to this absolute mastery over the soul of the instrument he has perfect control of its physical part, i.e., its technic. No difficulty or collection of difficulties appalls him; he does not wind his way delicately, carefully, and skillfully through them as Joseffy does, but rides triumphantly on and over them to the goal of his idea. For Joseffy the intricate passage is a thing in itself to be studied, conquered, and perfectly played for its own sake; for Rummel, the intricate passage is simply a member of a great whole, and the manner of its execution must be subservient to the general effect; it is a mere incident, and is treated as such. Joseffy never loses sight of the beautiful, pure, piano tone; Rummel looks on the instrument from an orchestral point of view, and no more hesitates to draw from it a clanging trumpet-tone (in itself unpleasant) when he desires it, than a painter to introduce the ugliest color on his palette into that point of a picture in which it is needed.

Of the four recitals projected by Mr. Rummel, three have, at the time of writing, been given. The programmes of these three were as follows:

FIRST RECITAL.

Prelude and Fugue—C major.....	Bach-Liszt.
Fantasia and Sonata—C minor.....	Mozart.
1. Fantasia. 1. Molto allegro. 2. Adagio. 3. Allegro assai.	
Sonata—A flat major, Op. 26.....	Beethoven.
1. Andante con variazioni. 2. Scherzo. Allegro molto. 3. Marche funebre sulla morte d'un eroe. 4. Rondo (Allegro).	
Faschingsschwank aus Wien (Fantasiebilder), Op. 26.....	Schumann.
1. Allegro. 2. Romanze. 3. Scherzino. 4. Intermezzo. 5. Finale.	
Impromptu—A flat major, Op. 29.	
Nocturne—F sharp major, Op. 15, No. 2.	Chopin.
Fantasia Impromptu—C sharp minor. (Euvre posthume).	
Fantasia-Stück—E minor, Op. 14.....	Florsheim.
Gondoliera (Venezia e Napoli).	
Walderauschen—Etude de Concert.	Liszt.
Rakoczy March.	

SECOND RECITAL.

Prelude and Fugue—A minor.....	Bach-Liszt.
Menuetto, }.....	Mozart.
Adagio, }	
Gigue, }	
Variations with Fugue—E flat major, Op. 35.....	Beethoven.
Fantasia—F sharp minor, Op. 28.....	Mendelssohn.
1. Andante. 2. Allegro con moto. 3. Presto.	
Sonata—G minor, Op. 22.....	Schumann.
1. Aussi vite que possible. Plus vite. Encore plus vite.	
2. Sostenuto. 3. Scherzo. Tres vite et accentue.	
4. Rondo. Presto. Prestissimo.	
Etudes—Op. 25, 2d Book.....	Chopin.
1. A flat major. 7. C sharp minor. 8. D flat major. 12. C minor.	
Melodie—F major, }	Rubinstein.
Barcarolle—G major, }	
Elevation.....	Florsheim.
Momento Capriccioso—B flat major, Op. 12.....	Weber.
Rhapsodie Hongroise, No. 8.....	Liszt.

THIRD RECITAL.

Partita—B flat major.....	Bach.
1. Præludium—Andante con moto. 2. Allemande—Con moto.	
3. Courante—Vivace. 4. Sarabande—Lento ma non troppo. 5. Menuet—Commodamente.	
6. Gigue—Con allegrezza.	
Sonata—C sharp minor, Op. 27, No. 2.....	Beethoven.
1. Adagio sostenuto. 2. Allegretto. 3. Presto agitato.	
Andantino and Variations—B minor.....	Schubert-Tausig.
Fantasia—C major, Op. 17.....	Schumann.
1. Durchaus phantastisch und leidenschaftlich vorzutragen.	
2. Durchaus energisch. 3. Langsam getragen.	
Durchweg leise zu halten.	
Gavotte—G major.....	Gotthard.
Concert Etude—D flat major, }	Brassin.
Nocturne—G flat major, }	
Concert Etude—G flat major, Op. 24, No. 1.....	Moszkowski.
Scherzo from Serenade, Op. 35.....	Jadassohn.
Le Rossignol—Melodie russe, }	
Rhapsodie Hongroise, No. 11, }	Liszt.

I have not space sufficient to analyze the performance of each number, well though they deserve it, but can only mention special pieces and points. First I must speak of the "Variations with Fugue" of Beethoven, at the second recital. The theme on which these are founded is one used in the E flat Symphony, a theme almost ludicrous in its bald simplicity when it is given out; but when furnished, as it shortly is, with a counter-theme, transformed into a "thing of beauty," of which one does not tire even through all the seemingly endless variations built upon it. Rummel's manner of playing this master-work was appropriately masterly. No modern extravagances of tempo or

touch marred the severe simplicity of the great composer's work; while the steadiness with which a final climax was kept in view and led up to through all the changing characteristics of the different variations was remarkable.

The Sonata of Beethoven, Op. 27, No. 2 (generally known as the "Moonlight" Sonata), is the next number to be mentioned. The first movement of this was taken, if anything, rather slower than is customary, but it did not lose at all by this change; while the melody sang over the murmured accompaniment as though it had been played on a different instrument. One of Rummel's gifts is a power of evolving meaning from (or, rather, of bringing into the general expression of meaning) apparently meaningless passages. In this movement the 32d, 33d, 34th, 35th, 36th, and 37th measures do not, to the uninitiated eye and ear, appear to be anything more than arpeggio exercises, on various related chords, having no special connection with what went before, or with what follows; nor does any mark of loudness, softness, or general expression give the performer any aid in deciding upon any way of investing them with the prevailing color of the movement. Yet under Rummel's fingers they appeared as necessary phrases in the complete sentence. The second movement, which is something between a Menuetto and a Scherzo, was also taken (and very properly) a shade slower than is customary; the result being a more than usual effect of grace, especially in the peculiar trio. The last movement was taken at a dangerous though perfectly justifiable speed; and for the first time I heard this movement played (in one respect at least) as Beethoven has marked it. Every pianist whom I have heard, up to Rummel, has gradually increased the tone of each arpeggio passage as it rises, leading thus to the forte of the two concluding chords, although it is not so marked; Rummel retains the piano up to the moment of striking the chords, which greatly increases their effect. He also takes the brief descending cadenza on the last page with appropriate deliberation.

But his playing of this Sonata was far overshadowed by his work immediately after, in the Schumann C major Fantasia, Op. 17. The restless, wild, bitterly complaining first movement, the heroic and fiery second, and the mournful and regretful last movement were conceived and interpreted as I never heard them before. It is not easy to see how this composition can ever be better rendered. I cannot specify points in this, because it would be necessary to analyze almost every phrase, were I once to begin.

The successive playing of the Brassin Study and Nocturne and the Moszkowski Study was a marvellous exhibition of endurance. How any pianist dared to risk such a cruelly exacting work as the Moszkowski immediately upon the heels of two others hardly less exhausting I can scarcely comprehend. Still more astonishing was it to see the pianist, after the brief relief given by Jadassohn's short and light Scherzo, attack the two Liszt pieces, the last on the programme, with all the vigor and freshness that characterized the beginning of his playing, and with even a greater appearance of confidence and sureness. But I have more than once before had cause to wonder at Rummel's apparent tirelessness. I have known him to play three concertos in one evening, and then quietly start out and follow up the concert with several games of billiards. The strangest fact in connection with these feats of endurance of his is that they seem followed by no nervous reaction. No one who hears him play can fail to see that his physical power is largely upheld and supplemented by nerve force; yet this nervous tension seems to be succeeded by no consequent relaxation.

C. F.

"BILLEE TAYLOR."

As I expected, "Billee Taylor" is launched, and on the full tide of success. There is much in it to praise and but little to condemn. To begin with *Phabe* (Miss Carrie Burton), justice compels me to say that I hardly see how a better choice could have been made for this part. Miss Burton has a voice of pleasant quality; she has also (a very great rarity among those who condescend to sing in operetta) a very thorough knowledge of how to use it. My admiration of her performance was pretty evenly divided between her rendition of her rôle and her very excellent vocal method. *Arabella*

Lane (Miss Alice Burville) was most pleasing when she did not sing. She acted well and looked ravishingly pretty, especially in her second costume, but her voice is just a trifle wiry, and her method an unknown quantity. Susan (Miss Rose Chappelle) has not very much to do, but that little was satisfactorily performed. I cannot, however, understand how it is that Miss Chappelle, who looks quite pretty when she stands or moves deliberately, should appear to resolve into nothing but arms and legs the moment she runs. A whole evening's study, with many opportunities for analysis of motion, failed to clear up this mystery. Eliza Dabsey (Miss Nellie Mortimer) should be considered one of the bright particular stars of the company. She has not a line to sing, and not very much to speak; but she impresses herself upon you as a real character, and you carry a very vivid remembrance of her away from the theatre with you.

Among the gentlemen, J. H. Ryley, as *Captain Flapper*, and A. W. F. McCollin, as *Ben Barnacle*, carry off the honors. *Ben Barnacle's* song, "All on Account of Eliza," is one of the unfailing successes of the opera, securing its four and five encores every evening; while the make-up and general presentation of the character are exceedingly good. Mr. Ryley's *Captain Flapper* is a real work of art; there is very little in the part itself, yet by his quiet humor, which creates "points" that did not exist as such in the libretto, he has endowed it with a most amusing individuality. Mr. Hamilton as *Christopher Crab*, and Mr. Seymour as *Sir Mincing Lane*, have comparatively small chance for effect; it is but just to say, however, that they make the best possible use of such as they happen to have.

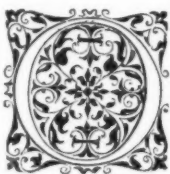
Arnold Breeden, the *Billee Taylor* of the company, is a tenor with a rather small but sweet voice—a tenorino in fact—of somewhat limited compass, which he does not at all know how to use. The natural smoothness and sweetness of his voice is proved by the fact that his lack of knowledge does not make it unpleasant, it only deprives it of its carrying power. By far the larger part of his voice stays inside him. He sings in tune, however, and does not emulate many of his contemporaries by taking frantic and idiotic liberties with the music allotted to him. The most disagreeable impression produced by his singing is that of a lack of grip and manliness, a matter which might easily be remedied by a little well-directed study. Mr. Breeden has one gift which goes far to redeem his vocal failure in a light opera such as this, and this is the gift of unusual grace of motion. I have never seen anything more graceful than his movements in the duet with *Phæbe*, "Just Like This." If Mr. Breeden would work properly at his voice, he might soon become a very acceptable light opera tenor.

As produced at the Standard Theatre, the stage business of this operetta is something marvellous. This is due to the drilling and supervision of Charles Harris, who comes from the Covent Garden Theatre in London. The stage is kept alive with appropriate motion from the beginning to the end of the opera. The chorus is never allowed to stand idly in the two conventional rows on the stage, but is continually employed in giving life to the scene. The groupings, which seem to occur accidentally, are marvels of skilful design, and produce admirable effects of contrasted color. There are also countless episodes of combined motion among the principals which are far too impartially conceived and distributed to be the conception of any one of the parties actively engaged in them. The result of all this is to give the whole performance an effect of unity of design which is as rare as it is delightful; and which is unattainable save where one master mind is permitted to rule autocratically.

A word of praise must be given to Ernest Neyer for his thorough work in the musical drill of the chorus. So complete and numerous have been the rehearsals that even when, as is more than once the case, the major part of the chorus singers have their backs to the conductor, they sing with as much precision and unity as though they were staring directly at him and his directing baton.

As performed by this company, "*Billee Taylor*" is, and will continue to be, a great success. Badly or carelessly given, it would fall flat. Though there certainly is merit in the opera, abstractly considered, there is even more in the manner of its production; and it is on skilful production that it must always depend for the larger part of its success.

C. F.



PERA at the Academy languishes somewhat, Mapieson's company having come back from their travels in rather an uncomfortable condition. Mme. Gerster seems fatigued, Campanini has not been able to appear once, Ravelli seems to have had his temper spoiled, probably by overwork, and there have been violent complaints about the chorus. New operas have been promised, among others "*La Forza del Destino*;" but no dates have as yet been fixed for their production, and we can only hope that nothing will be permitted to interfere with the realization of our pleasant expectations. "*Sonnambula*," "*Lucia*," and the rest of the much-used repertoire are becoming a trifle wearisome.

THE Strakosch-Hess English Opera Company has been, has sung, and has departed. Great attempts have been made to work up some fictitious enthusiasm for the performances through the medium of the newspapers, but in vain. The truth is, the company is neither bad enough nor good enough to succeed. It is a little too good, and aims a little too high, to thoroughly please and attract the groundlings; while it is very far from being good enough to satisfy the musical public. With a conductor like Behrens and a picked-up orchestra the endeavor to present operas like "*Carmen*" and "*Mefistofele*" was little short of insanity. Had the orchestra been good, the conductor could not have guided them through such works; and had the conductor been good, the orchestra he had could not have played them. All that the papers could do, could not hide the fact that Mme. Roze's voice is getting worn and hard, that Mlle. Torriani's voice is also failing to such a degree that, artist as she is, she cannot conceal it, that the tenors were unsatisfactory, and the other male members (except Mr. Conly) very unmusical. Carleton's nice voice saved him somewhat from the general condemnation, but a donation of musical brains would have saved him more. One of the most satisfactory members of the company was Miss Abbie Carrington, and she was satisfactory far more for what she promised than for what she performed. She may become one of our best English opera artists: she is only a very promising débutante.

AT the last Symphony Concert Dr. Damrosch gave us a sufficient variety of flavors: A Mozart overture, a Rossi aria, a Saint-Saens piano concerto, and a Schubert symphony. In the overture (the "*Magic Flute*") the orchestra abandoned Dr. Damrosch entirely on the second entry of the first theme and left him for a few measures to his own devices; the first violins were the first sinners and the whole orchestra followed their example. In the Rossi aria ("Ah, rendimi quel core," sung by Miss Winant) which was rather poorly orchestrated by some one, name not given, Dr. Damrosch permitted his orchestra to play as though they were accompanying a chorus and a pretty big one too. Perhaps he was getting them ready for the coming festival. Whatever the cause may have been the effect was to drown poor Miss Winant quite beyond hearing; although her voice is of unusual richness and power. In the Saint-Saens concerto the orchestra had quite another person to deal with; no ordinary orchestra is going to drown Mr. Rummel if he makes up his mind to be heard.

OUR concert stage has again been visited by Mme. Anna Bishop, whose name has for years been a household word among music lovers all over the world. This great artiste is a proof of the value of vocal method. She is now, though at an age when most singers have abandoned the pursuit of their art, a much more acceptable performer than most of our younger vocalists. Her upper notes are as bell-like, as round, and as beautiful as in her best days; it is only in the lower me-

dium and chest registers that her voice shows her age and its wear. Even in this worn lower portion, her perfect art manifests itself; while her execution is as pure, as rapid, and as faultless as ever. Her runs are clean and flawless; her trills marvels of perfection; her enunciation as distinct as untrammelled speech. I fear it is too much to hope that our conceited young noodles of concert singers should learn anything from anybody; but if their empty heads have the power of accepting an idea, I should like to impress upon them, by Mme. Bishop's example, the fact that it really does pay, when one has a voice, to spend a few years (not months) in learning how to use it, and that one really does not please the public worse, in the long run, by descending (?) to artistic work. The greeting accorded to Mme. Bishop by her audience on her first appearance was one which must have made her heart throb with pleasure and emotion; and such a one as none of our present race of would-be vocal misses could extort from any audience, even with the assistance of a most ravishing coiffure and costly costume.

As I have elsewhere mentioned I attended Mr. Joseffy's first piano recital at Steinway Hall. This recital business is a crucial test for a pianist; and wonderful as Joseffy is in many respects it was a test he could not stand. I have never heard such marvellous feats of finger dexterity as this wonderful pianist can perform; and I have never become so completely wearied with any artist's playing. The four pieces of his own which he introduced on this occasion—two Studies, a Melody and a Dance Arabesque—are very probably beyond the executive ability of any other pianist, that is at the tempo and in the style in which he played them. But, on the other hand, they are not worth the time any other pianist would spend in studying them, except as finger exercises, for they are equally destitute of melody and of meaning. I do not withdraw one word of my last year's praise of his playing in the Chopin E minor concerto; I still say that I have heard no one approach him in that composition; but I must also say that he has himself rarely approached his own excellence in that one work, and never equalled it.

It is said that Audran, the composer of "*Olivette*," was at one time an orchestra-player in this country; also that a new opera of his, the name of which has escaped me, has just made a hit in Paris. The music is said to be of a higher character than that in "*Olivette*," and the libretto equally funny.

WAGNER's grand trilogy of operas, the "*Nibelungen-Lied*," is to be produced in London; so says Rumor. The worthy dame is frequently mistaken in her news, and may be so in this case. It certainly seems queer that a city which can hardly be induced to swallow Wagner's music of the first period, on account of its advanced tendencies, should venture upon a dose of his most modern writing, and so large a dose. The fact is made somewhat more probable by the additional news that the singers, the conductor, and even the scenic and mechanical effects, are to be brought from Germany. This will make the stage all right; but I feel anxious about Wagner's probable fate in the hands of an English orchestra. Wagner's music can only be properly played when a majority, at least, of the performers love it and feel it; and the English orchestral players have the English hard-headed hatred of Wagner and all his works that good churchmen profess of another being and all his, and are as blind to all the ideas in his music as bats in sunlight.

THE performance of Wagner's latest work, "*Parzival*," at Bayreuth in 1882, may now be considered as assured. King Louis of Bavaria, who has been so staunch a friend to the master, and who has so frequently stepped in to his aid, has advanced out of his private exchequer the sum which was yet lacking to make the performance possible. The sum was enormous for any one person to advance; especially when it is remembered that it is not as a loan, but as a free gift, that these many thousands of pounds had to be given. In consequence of this princely munificence, engagements are already being made with singers and orchestral players, and plans of rehearsals are being decided on and prepared.

CARYL FLORIO.

Correspondence.

OLD MAJOLICA.

Editor of The Art Amateur:

SIR: In what respects did the old majolica ware differ from the modern? In what respect is the modern inferior?

"SIX MARK," Rochester, N. Y.

ANSWER.—The old majolica was especially famous for its lustre. Modern lustres are inferior in beauty to the old methods, especially the secret one known as the golden lustre—a yellow color overlaid with mother-of-pearl.

THE EBONIZING PROCESS.

Editor of The Art Amateur:

SIR: Can you give me a trustworthy recipe for ebonizing white wood?

S. J. P., Chicago.

ANSWER.—The following has been strongly recommended to us: Get 1 quart of strong vinegar, $\frac{1}{4}$ lb. extract of logwood, 2 oz. green copperas, 1 oz. China blue, $\frac{1}{2}$ oz. nutgall. Place in iron pot, and boil over slow fire till all are well dissolved. When cool, it is ready for use. Next get $\frac{1}{2}$ pint of iron rust, which is obtained as follows: Take a handful of iron-filings and immerse them in strong vinegar for several days. Then measure off $\frac{1}{2}$ pint, and add to the above mixture.

THE TERM "RENAISSANCE."

Editor of The Art Amateur:

SIR: Please state what the term "Renaissance," so commonly employed in architecture and ornamental art, really signifies, and the exact period it covers, and oblige

A SUBSCRIBER, Selma, Ala.

ANSWER.—The term is applied to the ornament and architecture of the fifteenth, sixteenth, and seventeenth centuries, and really signifies a "revival" of ideas which had lain dormant through several previous generations. Mr. Digby Wyatt remarks: "The truth is, that the material monuments of the ancient Romans, scattered thickly over the soil of Italy, were so substantial and majestic that it was impossible to live under their shadow and forget them. Fragments of exquisite beauty in stone, bronze, and marble were to be had for the trouble of turning up the soil that barely covered them, and thus they were from time to time pressed into service for tombs, and as accessories in buildings, in the construction of which the principles of art to which those fragments owed their beauty had been entirely lost sight of. . . . A protest was commenced in favor of the ancients and their arts by that great reviver of antique sculpture, Nicola Pisano. . . . The publications of Vitruvius at Rome in 1486 set the seal upon the classical tendencies of the age in matters of art, and afforded the means of speedily transmitting to other countries the details of ancient design, so warmly taken up throughout the whole of Italy. . . . It was scarcely, however, until the beginning of the century that the movement can be said to have borne really valuable fruit. In its earliest stage, the Renaissance of art in Italy was unquestionably a revival of principles, and it was not until the middle of the century that it came to be in anywise a literal revival."

VALUE OF AMERICAN COINS.

Editor of The Art Amateur:

SIR: Can you give me any information as to what American coins are worth more than their face value? A good deal of old silver passes through my hands, and some of it, I am told, would be highly prized by collectors. I know THE ART AMATEUR is not a numismatic journal, but I remember you had an interesting article on coins in your first issue, and I trust you can give me the desired information.

NUMMUS, Easton, Pa.

ANSWER.—You would better put yourself in communication with some dealer, and he will tell you what coins are in special demand, and what prices he will pay for particular issues. According to a recent and presumably trustworthy article in The New York Sun, the silver dollar of 1794, with flowing hair, is worth \$15. The silver dollar of 1804 is worth \$200 to \$700. The silver dollar of 1838 is worth \$15. The half dollars of 1794 are worth \$25; of 1796, \$50; of 1797, \$10; of 1836, with milled edge, \$2. An original half dollar struck by the Confederate States in 1861 is worth \$200. The quarter dollar of 1796 is worth \$1; of 1823 and 1827, \$15; of 1853, 50 cents. The twenty-cent pieces of 1877 and 1878 are worth \$1.50 each. The dimes of 1796 are worth 50 cents; of 1797, 1798, 1800, 1801, 1802, 1803, and 1804, \$1 each. In some cases there have been different issues of the same coin in the same year. One issue may be a rarity, and the other issue may be plentiful. Of half dimes, an issue of 1794 is worth \$1; of 1796, 1797, 1801, 1803, and 1805, \$1 each. The most valuable half dime is of the issue of 1802, which is worth \$12.75. Three-cent silver pieces from 1863 to 1868 are worth 25 cents each. Those of 1873 are worth 60 cents each. Liberty pennies vary from 10 cents to \$10 according to the perfectness of the stamp. The rarest nickel penny is the eagle of 1856, which is worth 50 cents. Many American gold pieces are worth more than their face. The \$20 of 1849 is worth \$50. All the \$10 gold issues from 1795 to 1801 are at a premium of from 50 cents to \$2. Most of the \$5 gold pieces from 1795 to 1807 are at a premium of 25 cents to \$1. The price varies according to the coinage with the large or small eagle used in the mint in those years. One stamp of \$5 gold coin of 1815 is worth \$25. A \$5 gold piece of 1875 is worth \$4. Many of the quarter eagles are at a premium of 50 cents to \$1. A \$1 gold piece of 1875 sells for \$2. The most valuable modern coin is a Confederate States silver dollar, which is valued at \$1000. The Confederate Government had a few struck at the New Orleans Mint for the inspection of the Confederate officials. One side of the coin

was made with a regular die used in the New Orleans Mint to strike off United States silver dollars. The other side was specially devised for the purpose. The legend reads: "Confederate States of America." There is a shield, with bars and seven stars, surmounted by a liberty-cap. The shield is enclosed by a wreath composed of cotton and sugar stalks.

A QUIET CEILING DECORATION.

Editor of The Art Amateur:

SIR: I am decorating my "library," and want to bring the staring white ceiling in harmony with the walls, which have been richly papered in dark olive tones. All the ceiling papers I have seen are too gorgeous and heavy for my purpose. What do you advise?

SARTOR, New York.

ANSWER.—You can do nothing but paper the ceiling now. Before papering the walls you might have had it kalsomined in corn color or light buff, picking out the cornice in color to harmonize with the walls. We advise you now to select some simple ceiling paper, such as those designed by Messrs. Colman & Tiffany for Warren, Fuller & Co. If we remember right, there is among these a cream colored ground, irregularly studded with silver stars, excellent for your purpose.

A BLUE CEILING.

Editor of The Art Amateur:

SIR: What do you think of painting the ceiling of a drawing-room pure ultramarine? A lady insists on our doing so, much to our disgust.

DECORATORS, Newark, N. J.

ANSWER.—There is nothing very objectionable in the idea in itself. You must be careful, however, as to the coloring of the cornice, in which pale blue and white should prevail, and a little pure red must be introduced.

A "KNOCK-OUT."

Editor of The Art Amateur:

SIR: Can you spare room to explain, in your correspondence column, the meaning of the term "knock-out," as applied to an auction sale? I am sure such an explanation would interest

MANY READERS, San Francisco.

ANSWER.—A "knock-out" is a crafty method of procedure adopted by professional auction frequenters, who design to get the better of the innocent public. Mr. Litchfield, a London dealer in works of art, describes it as follows:

"The dealers who intend putting in their claim to the lot in question abstain from bidding, and it is knocked down to one of their number, generally the senior, if he is enabled to bid a higher price than any other purchaser present. They then adjourn to a convenient place, and hold, as it were, a kind of private auction among themselves.

"Thus, A, having bought lot 100 for £10, B., C., D., E. would offer an advance of, say, £2. A, however, thinking the article worth more, or perhaps having a special customer for it, would refuse this and make a further bid of £1. Any one who still felt speculatively inclined could continue to advance until all his opponents retired, upon which he would pay them out their shares in money. Thus, for the sake of explanation, let us suppose that the utmost trade value of the lot was reached when A. virtually offered £13. B., C., D., E. would now withdraw, upon which the advance of £2, in which they had all participated, would be divided into five portions of 8s. each, which A. would pay out, saving his own, and so, with the payment of the £10 to the auctioneer, holding the lot at £11 12s. instead of paying £12 12s., which he must have bid had he been opposed by the four other dealers who required the lot.

"In some instances, where articles of great value are sold, and the general public present are ignorant of their worth, considerable sums would be 'knocked out.' That such combinations cause a heavy loss to the estates entitled to benefit by the proceeds of a sale is evident; but it must be borne in mind that it is often the fault of an auctioneer whose knowledge of works of art is very partial; and his clients would be considerably benefited, were he to seek the advice of a respectable dealer, who, for a moderate fee, would give him an opinion or valuation of the goods he did not understand. The right of dealers to form a syndicate can scarcely be disputed, by which they gain the benefit of their judgment instead of others in whom they are not interested. The system, however, is a bad one, and has become further abused by the participation of dealers who are not bona fide purchasers, but join merely for the sake of taking out their 'shares' in money, and in these cases the 'knock-out' becomes a game of brag, the result of which is, the bona fide purchaser has to pay profit to a number of the trade who haunt the sale-rooms for the purpose of levying a species of blackmail."

SUPPLEMENT DESIGNS.

PLATE XCII. is a series of designs for Easter egg decoration, drawn for THE ART AMATEUR by George R. Halm. It should be borne in mind that in drawing circles on an egg a compass must be used with a hinge in one leg, which hinged leg must be longer than the other one.

PLATE XCIII. is a group of designs for embroidery; directions for the treatment may be found on page 101.

PLATE XCIV. is a Japanese decorative design—"Plum and Bamboo"—suitable for painting on a screen or panel, or for embroidery.

PLATE XCV. is a flower and bird design, by Camille Piton, for a screen or oblong plaque, or the portion above, cut off by the curved line, may be painted on a circular plaque, the upper part to be filled in according to the artist's fancy. The flowers are pink, light carmine No. 1, shaded with carmine No. 3. The centre is silver-yellow, shaded with brown-green. The

leaves are deep chrome-green and yellow, for mixing for the first firing, with grass-green No. 5 and brown No. 108 for the second firing. The foliage on the groundwork is greenish-blue, and the birds are of very brilliant colors, such as red (carmine red), blue (ultramarine blue), yellow (silver-yellow), and brown.

New Publications.

LA RENAISSANCE EN FRANCE. Par Léon Palustre.

Dessins et Gravures sous la Direction de Eugène Sadoux. Paris: A. Quantin, Imprimeur-Éditeur, MDCCCLXXIX. J. W. Bouton, New York (Livraisons Première, Deuxième et Troisième). This important production, "facile princeps" in its class, includes in its field of research most of the Departments of France. It will appear in thirty parts—three of which are issued—at twenty-five francs each, in Paris, while the earliest impressions, on Holland paper, range from fifty to sixty francs each. It is in folio; the paper is luxurious; the typography exquisite, and the work may safely challenge comparison with the masterpieces of book-making. Moreover, the illustrations represent the best etching of the period. A wealth of embellishment irradiates the text; the printer has used red with discrimination in the titles and initial letters, which are gracefully studied, and the conventional head-pieces are replaced by friezes and entablatures of genuine archaeological interest. Beginning in Flanders, the work gives a full-page etching of the grand old Bourse at Lille. A little further, we open at the brilliant and spirited plate, "Clocher de St. Amand," a consummate crystallization of renaissance architecture. The first and second stories of the "Hotel de Ville d'Aras" suggest what might have been done with the New York Post Office. The "Maison de la Rue des Vergeaux, à Amiens," presents a bold and beautiful elevation of two Venetian stories, supported on two broad, flat-pointed arches, with sculptured decorations in high relief. The "Chappelle de Tilloloy" is an interesting example of early Norman Gothic, with its circular towers surmounted with steep, undecorated cones, the only exemplifications of which we remember at the moment at home may be seen in the public court-house in Sixth Avenue, near Eighth street, New York, and in Mr. Richardson's Trinity Church, Boston. Nothing can be better worth study than the "Tombeau de Raoul de Lannoy, à Folleville," not only for the harmonious profusion of ornament, but as an instance of the unexpected resources of etching in the hands of a master. Almost incredible delicacy and the broadest effects of shadow are rendered with the freedom of an original drawing. In the second number, the "Vantaux de la Porte Méridionale de Beauvais," and "Détails des Vantaux," afford a glimpse of that almost riotous exuberance of imagination which marked structures of this prolific period. In the third number, among the illustrations of special interest, are "Chœur de l'Eglise Notre Dame, à Ferté-Milon," the sombre yet stately "Pavillon Henri II., au Chateau de Villers-Cotterets," the full-page "Chappelle" of the same chateau, and particularly the double-page "Pont et Galerie du Chateau de Fere en Tardenois," a most admirable etching, alone worth the price of the number to any appreciative collector.

BOOKS RECEIVED.

SIR DAVID WILKIE. Great Artists Series. New York: Scribner & Welford.

WAGNER. SCHUBERT. ROSSINI. WEBER. Great Musicians Series. New York: Scribner & Welford.

MUSICAL ACOUSTICS. By John Broadhouse. Price \$3. Imported by Scribner & Welford, New York.

DECORATION AND FURNITURE OF TOWN HOUSES. By Robert W. Edis. Scribner & Welford.

A NOBLE pair of Sèvres vases, decorated by Abram Schilt, which were exhibited at the Paris Exposition in 1878, by Barreau, were imported recently by Messrs. Schneider, Campbell & Co. for Mr. C. J. Osborne, of this city. They are of delicate Sèvres blue, thirty-nine inches high, and stand on pedestals of Mexican onyx, with gilt mountings, carried out in the Louis XVI. style of vase decorations. Such a handsome pair has seldom been seen in this country.

LADIES who have paid attention to decorative painting on silk and satin will be interested in a novel and suggestive evening dress, on exhibition at Lord & Taylor's. It is a most elaborate white satin, made in attractive fashion, whose only decoration is its painted garniture of roses and forget-me-nots, with long-leaved grasses ingeniously arranged. On the tablier they expand in a large group; on the folds of the panier they extend in garlands, and trail down the panels of the skirt. The most marked feature is the broad band of flowers sweeping down the train. This is very handsomely designed, and on the part of the decorator, who belongs to this city, shows great skill in varying the details of the decoration without the appearance of repetition. Such dresses are naturally only produced to order.

A DISTINGUISHING feature of the Art School of the Misses Osgood, in the Domestic Building, is that pupils are not required to take any stated number of lessons, compelling regular attendance for a series of months. The instruction being at the option of the student, this school affords residents whose household and social duties occupy the greater portion of their time every week the opportunity to make a beginning in art at any time most convenient to them, and continue at will. Strangers visiting the city can also avail themselves of this advantage.

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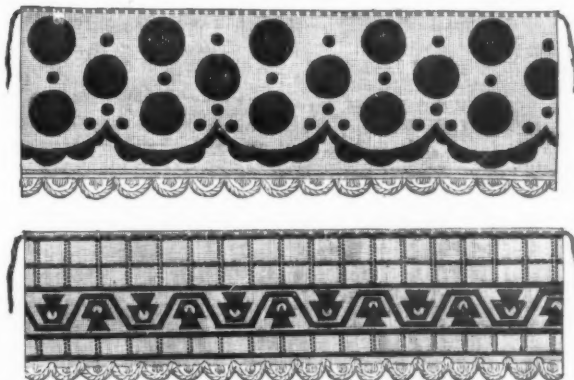
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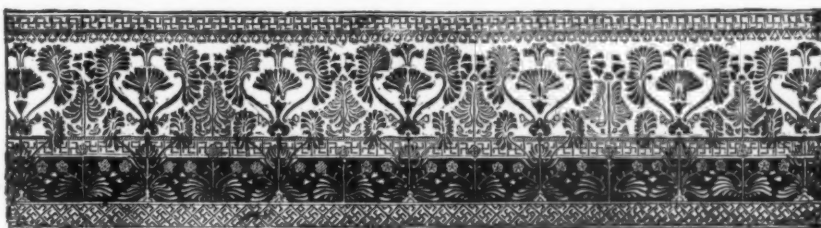
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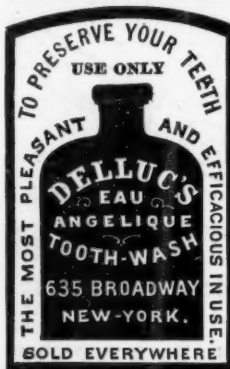
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